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Vol. II. Part I

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इदमु त्यत् पुरुतमं पुरस्ताज् ज्योति :—ऋक्, IV. 51

'This ever-recurring **Light of the East**'



Editors

D. N. Shastri

Buddha Prakash

INSTITUTE OF INDIC STUDIES

KURUKSHETRA UNIVERSITY

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इदमुत्यत् पुरुतमं पुरस्ताज् ज्योति :— ऋक्, IV. 51

'This ever-recurring **Light of the East**'

Editors

D. N. Shastri

Buddha Prakash

INSTITUTE OF INDIC STUDIES

KURUKSHETRA UNIVERSITY

December, 1964

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Journals Selected for Abridgment

Note:—

***These Journals did not contain any article on Indology.**

****No issue of these journals bearing the date 1963 was available.**

S. No.	*Abbreviation*	*Name of Journal and Place of Publication*	*Language*
1.	AA	Artibus Asiae, Ascona (Switzerland)	English
2.	*AAn.	American Anthropologist, Washington	English
3.	*AArc.	Acta Archaeologica, Budapest	English
4.	AAs.	Acta Asiatica, Tokyo	Bi-lingual
5.	ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
6.	Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
7.	Adv.	Advent, Pondicherry	English
8.	*AE	Annee Epigraphia, Paris (France)	French
9.	*Afg.	Afghanistan, Kabul (Afghanistan)	English
10.	AI	Ancient India, New Delhi	English
11.	*AIS	Assam Information, Shillong	English
12.	*AJ	Antiquaries Journal, London	English
13.	AL	Art and Letters, London	English
14.	Ami.	Amity, Bombay	English
15.	*AM	Asia Major, London	English
16.	*An.	Anthropologist, Delhi	English
17.	Ane	Anekant, Delhi	Hindi
18.	*Ant.	Antiquity, Cambridge	English
19.	*AO	Archiv Orientalni, Prague,	Bi-lingual
20.	*AOB	Acta Orientalia, Budapest	Multi -lingual
21.	*AOC	Acta Orientalia, Copenhagen	Bi-lingual
22.	*AORM	Annals of Oriental Research, Madras	Multi- lingual
23.	AP	Aryan Path, Bombay	English
24.	*APh.	Acta Philologica Scandinavia, Copenhagen	Bi-lingual
25.	*AQ	Art Quarterly, Michigan (U.S.A.)	English
26.	*AQG	Assam Quarterly, Gauhati	English

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27·	Ar. A	Art Asiatique, Paris	Bi-lingual
28·	Arc.	Archaeology, New York	English
29·	Arc. J	Archaeological Journal, London	English
30·	*Arc. R	Archaeological Reports, London	English
31·	*Aryana	Aryana, Kabul (Afghanistan)	Persian
32·	*ARB	Asiatic Research Bulletin, Seoul, (S. Korea)	English
33·	*As. R	Asian Review, London	English
34·	*As. B	Asian Studies, Bombay	English
35·	ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
36·	*ASP	Asian Studies, Quezon City (Philippines)	English
37·	AUJR	Agra University Journal of Research, Agra	English
38·	**BASI	Bulletin of the Anthropological Survey of India, Calcutta	English
39·	*BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
40·	*BASPR	Bulletin of the American School of Pre-historic Research, Harward	English
41·	*BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	English
42·	**BCGV	Bulletin of the Chunilal Gandhi Vidyabhavan, Surat	Bi-lingual
43·	BDCRI	Bulletin of the Deccan College Research Institute, Poona	English
44·	BDHM	Bulletin of the Department of History of Medicine, Hyderabad	English
45·	*Ber.	Berytus, Copenhagen	English
46·	BEFEO	Bulletin de L' École Francaise D' Extreme-Orient, Paris	French
47·	Bha.	Bharati, Varanasi	English
48·	Bh.V	Bharat Varsha, Calcutta	Bengali
49·	BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi	Multi- lingual
50·	*BIHR	Bulletin of the Institute of Historical Research, London	English
51·	BITC	Bulletin of the Institute of Traditional Culture, Madras	English
52·	*BM	Burlington Magazine, London	English

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53.	BMQ	British Museum Quarterly, London	English
54.	BO	Bibliotheca Orientalis, Leiden	Bi-lingual
55.	*BOML	Bulletin of the Government Oriental Manuscripts Library, Madras	Bi-lingual
56.	*BP	Bibliographie De la Philosophie, Paris	Multi- lingual
57.	BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
58.	**BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	English
59.	Br. V	Brahma Vidya, Adyar (Madras)	English
60.	*BRA	Bulletin Van het Rijksmuseum, Amsterdam (Netherlands)	Dutch
61.	BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
62.	BS	Bharatiya Sahitya, Agra	Hindi
63.	BSEI	Bulletin De la Société des Études Indochinoises, Saigon	French
64.	*BSL	Bulletin De la Société de linguistique De Paris, Paris	French
65.	BSOAS	Bulletin of the School of Oriental and African Studies, London	English
66.	BTLV	Bijdragen Tot Detaal-, Land-En Volkenkunde, The Hague	Dutch
67.	Bu.	Buddhist, Colombo (Ceylon)	English
68.	BV	Bharatiya Vidya, Bombay	English
69.	CAJ	Central Asiatic Journal, The Hague (Netherlands)	English
70.	*CAR	Central Asian Review, London	English
71.	CF	Cultural Forum, New Delhi	English
72.	*CQ	China Quarterly, London	English
73.	CR	Calcutta Review, Calcutta	English
74.	*CRB	Commentaar Van hugo de Groot op de lex Romana Burgundionum, Amsterdam (Netherlands)	Dutch
75.	*CSSH	Comparative Studies in Society and History, The Hague	English
76.	CT	Ceylon Today, Colombo	English
77.	DI	Darshana International, Moradabad	English
78.	DT	Darshnik Traimasik, Faridkot	English

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79·	*DUS	Dacca University Studies, Dacca	English
80·	EA	Eastern Anthropologist, Lucknow	English
81·	*EACS	East Asian Cultural Studies, Tokyo	English
82·	EI	Epigraphia Indica, Delhi	English
83·	*EO	Ethical Outlook, California	English
84·	*EPh.	Etudes Philosophiques, Paris	French
85·	*Et.	Ethics, Chicago	English
86·	*Eth.	Ethnos, Stockholm (Sweden)	English
87·	*ETC	E.T.C., California (U.S.A.)	English
88·	EV	Epigraphika Vostoka, Moscow	Russian
89·	EW	East and West, Rome (Italy)	English
90·	*Exp.	Expedition, Philadelphia (U.S.A.)	English
91·	*FA	France-Asie-Asia, Tokyo	Bi-lingual
92·	FL	Folklore, Calcutta	English
93·	*GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
94·	*GCFT	Giornale Critico della Filosofia Italiana (Italy)	Italian
95·	*GK	Gengo Kenkyu, Tokyo	Bi-lingual
96·	*Hib.	Hibbert, London	English
97·	*HJAS	Harward Journal of Asiatic Studies, Harward	English
98·	HR	History of Religion, Chicago (U.S.A.)	English
99·	*HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
100·	*Hum.	Humanist, Ohio (U.S.A.)	English
101·	IAC	Indo-Asian Culture, New Delhi	English
102·	**IAnt.	Indian Antiquary, Bombay	English
103·	**IArc.	Indian Archives, New Delhi	English
104·	*IAs.	Indo-Asia, Stettgart (West Germany)	English
105·	IC	Islamic Culture, Hyderabad	English
106·	*IHQ	Indian Historical Quarterly, Calcutta	English
107·	*II	Indo-Iranica, Calcutta	Bi-lingual
108·	*IIJ	Indo Iranian Journal, The Hague	Bi-lingual
109·	*IJP	Indian Journal of Parapsychology, Jaipur	English
110·	*IL	Indian Literature, New Delhi	English
111·	**IMR	Indian Museum Review, Delhi	English

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112.	**Ind.	Indica, Bombay	English
113.	*Inq.	Inquiry, Oslo (Norway)	English
114.	**INC	Indian Numismatic Chronicle, Patna	English
115.	IPC	Indian Philosophy and Culture, Vrindaban	English
116.	*IQ	India Quarterly, Delhi	English
117.	*Iraq	Iraq, London	English
118.	IR	The Islamic Review, England	English
119.	IS	Indian Studies : Past and Present, Calcutta	English
120.	JA	Journal Asiatique, Paris (France)	French
121.	JAHRS	Journal of the Andhra Historical Research Society, Rajamundry	English
122.	JAOS	Journal of the American Oriental Society, New Haven (U. S. A.)	English
123.	*JAP	Journal of Analytical Psychology, London	English
124.	JARS	Journal of the Assam Research Society, Gauhati	English
125.	JAS	Journal of Asian Studies, Michigan (U.S.A.)	English
126.	**JASB	Journal of the Asiatic Society, Bombay	English
127.	JASC	Journal of the Asiatic Society, Calcutta	English
128.	*JASK	Journal of the Asiatic Studies, Seoul (S. Korea)	Bi-lingual
129.	JASP	Journal of the Asiatic Society of Pakistan, Dacca (Pakistan)	English
130.	**JAU	Journal of Annamalai University, Annamalainagar	Bi-lingual
131.	**JBHS	Journal of the Bombay Historical Society, Bombay	English
132.	*JBRS	Journal of the Burma Research Society, Rangoon (Burma)	Bi-lingual
133.	*JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
134.	JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
135.	**JGJRI	Journal of Ganganath Jha Research Institute, Allahabad	English
136.	JGRS	Journal of the Gujarat Research Society, Bombay	Bi-lingual

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137·	*JHR	Journal of Historical Research, Ranchi	English
138·	JHS	Journal of Hellenic Studies, London	English
139·	JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
140·	JIH	Journal of Indian History, Trivandrum	English
141·	**JIMAI	Journal of Indian Museum Association of India, Bombay	English
142·	JKer.U	Journal of the Kerala University Oriental MSS. Library, Trivandrum	Bi-lingual
143·	**JKRCOI	Journal of the K.R. Cama Oriental Institute, Bombay	English
144·	JKU	Journal of the Karnatak University, Mysore	English
145·	JMA	Journal of the Music Academy, Madras	English
146·	**JMPIP	Journal of the Madhya Pradesh Itihasa Parishad, Bhopal	English
147·	JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda	English
148·	*JNES	Journal of Near Eastern Studies, Illinios (U.S.A.)	English
149·	JNSI	Journal of the Numismatic Society of India, Varanasi	English
150·	JOIB	Journal of the Oriental Institute, Baroda	English
151·	JORM	Journal of Oriental Research, Madras	English
152·	*JP	Journal of Philosophy, New York	English
153·	*JPHS	Journal of the Pakistan Historical Society, Karachi (Pakistan)	English
154·	*JPR	Journal of Philosophical Review, New York (U.S.A.)	English
155·	*JPS	Journal of the Polynesian Society, Wellington (New Zealand)	English
156·	JR	Journal of Religion, Chicago	English
157·	JRAI	Journal of the Royal Anthropological Institute of Great Britain and Ireland, London.	English
158·	JRAS	Journal of the Royal Asiatic Society of Great Britain and Ireland, London	English

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159.	*JRCAS	Journal of Royal Central Asian Society, London	English
160.	*JSEAH	Journal of the South-East Asian History, Singapore	English
161.	*JSS	Journal of the Siam Society, Bankok (Thailand)	English
162.	*JTSL	Journal of the Tanjore Sarasvati Mahal Library, Madras	English
163.	**JUB	Journal of the University of Bombay, Bombay	English
164.	**JUG	Journal of the University of Gauhati, Gauhati	English
165.	JUP	Journal of the University of Poona, Poona	English
166.	**JUPHS	Journal of the U.P. Historical Society, Lucknow	English
167.	*JWH	Journal of the World History, Paris (France)	French
168.	JYI	Journal of the Yoga Institute, Bombay	English
169.	**KHR	Karnatak Historical Review, Karnatak	English
170.	**KN	Kala Nidhi, Varanasi	Hindi
171.	*KNASG	Koninklijk Neederlandsch Aadrijkskundig Genootschap, Amsterdam (Netherlands)	Bi-lingual
172.	*KS	Kant Studien, Koln (Germany)	English
173.	KSDPI	Kratkie Soobshchemya o Dokladakhi Polevikh Issledovaniykh Instituta Arkheologii, Moscow	Russian
174.	KSP	Kannada Sahitya Parishat Patrika, Banglore	Kannada
175.	*LD	Light of Dhamma, Rangoon	English
176.	**LK	Lalit Kala, New Delhi	English
177.	*Man	Man, London	English
178.	Marg	Marg, Bombay	English
179.	MBh.	Maru Bharati, Pilani	Hindi
180.	MBo.	Mahabodhi, Calcutta	English
181.	Med.	Medha, Raipur	Hindi
182.	*MFEA	Museum of Far Eastern Antiquities, Sotckholm (Sweden)	English
183.	*Mind	Mind, Oxford (England)	English
184.	MI	Man in India, Ranchi	English

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185·	*MIOC	Memoirs of the Institute for Oriental Culture, Tokyo (Japan)	English
186·	*MIP	Mother India, Pondicherry	English
187·	*MMCP	Magadh Mahila College Patrika (Patna University), Patna	Bi-lingual
188·	MR	Modern Review, Calcutta	English
189·	*MS	Modern Schoolman, Missouri (U.S.A.)	English
190·	MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
191·	*Mu.	Museon, Belgique (Belgium)	Multi- lingual
192·	*Mus.	Museum, London	English
193·	*Mus.J	Museum Journal, London	English
194·	MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
195·	*MUI	Mujalla-I-Ulam-I Islamiya Aligarh,	Persian
196·	*MW	Muslim World, Hardford, (U.S.A.)	English
197·	*Nat.	Natya, New Delhi	English
198·	NAA	Narodi Azii Afriki, Moscow	Russian
199·	NPP	Nagari Pracharini Patrika, Varanasi	Hindi
200·	*NV	NVmen, Leiden (Netherlands)	Bi-lingual
201·	OA	Oriental Art, London	English
202·	*OC	Oriental Culture, Tokyo (Japan)	Japanese
203·	**OH	Our Heritage, Calcutta	English
204·	OHRJ	Orissa Historical Research Journal, Bhubaneswar	English
205·	OLZ	Orientalische Literature Zeitung: Journal of Oriental Literature, German Leipzig (Germany)	
206·	*Or.	Orientalia (New Series), Rome	Multi-lingual
207·	Orb.	Orbis, Louvain (Belgium)	Multi-lingual
208·	Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
209·	*OS	Orientalia Suecana, Uppsala (Sweden)	Multi-lingual
210·	OT	Oriental Thought, Poona	English
211·	OW	Orient /West, Tokyo (Japan)	English
212·	PB	Prabuddha Bharata, Calcutta	English
213·	*Per.	Personalist, Los Angeles (U.S.A.)	English
214·	PEW	Philosophy : East & West, Hawaii	English
215·	*Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
216·	*Phr.	Phronesis, Assen (Netherlands)	English

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217.	*PIM	Prace I Materialy, Lodzi (Poland)	Polish
218.	**PO	Poona Orientalist, Poona	English
219.	PP	Parishad Patrika, Patna	Hindi
220.	*PPO	Past and Present, Oxford	English
221.	PQ	Pakistan Quarterly, Karachi	English
222.	Pra.	Prajna, Banaras	Bi-lingual
223.	*PR	Philosophical Review, New York	English
224.	*PRef.	Philosophia Reformata, Kampen, (Netherlands)	Multi-lingual
225.	Pur.	Purāṇa, Varanasi	Bi-lingual
226.	PUJ	Patna University Journal, Patna	English
227.	QJMS	Quarterly Journal of Mythic Society, Bangalore	English
228.	QRHS	Quarterly Review of Historical Studies, Calcutta	English
229.	*Que.	Quest, Bombay	English
230.	*RAA	Revue D' Assyriologie et D' archeologie, Oriental Paris (France)	French
231.	*RArc.	Reveue Archaeologique, Paris	French
232.	*RD	Religious Digest, Talangana, Ceylon	English
233.	*RDDO	Re' pertoire D' art et D'archeologie Paris (France)	French
234.	*RCAJ	Royal Central Asian Journal, London	English
235.	*RFL	Revue de la faculty des letters, Tobriz (Iran)	Persian
236.	*RDO	Rivista Degli Studi Orientali, Rome, (Italy)	Bi-lingual
237.	*RHR	Revue d l' Histoire des Religions, Paris (France)	French
238.	*RIB	Research Information Bulletin, Delhi	English
239.	*RJPS	Research Journal of Philosophy and Social Sciences, Meerut	English
240.	*RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
241.	RL	Roop Lekha, New Delhi	English
242.	*RM	Review of Metaphysics, New Havan	English
243.	Sam.	Samskriti, New Delhi	Hindi
244.	**Sams.	Samsodhak, Dhulia (India)	Marathi
245.	*SA	Sovietskaya Archaeologiya, Moscow	Russian
246.	SAA	Soviet Anthropology and Archaeology, New York	English
247.	SE	Sovietskaya Ethnografia, Moscow	Russian
248.	**SIJ	Sino-Indian Journal, Calcutta	English
249.	*SK	Self Knowledge, London	English
250.	*SMJ	Sarawak Museum Journal, Sarawak	English
251.	Sod. Pat.	Sodha Patrika, Udaipur	Hindi

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252·	SP	Sahitya Patrika, Dacca (Pakistan)	Bengali
253·	SPP	Śārada Pīṭha Pradīpa, Dwarka,	English
254·	*S Pr.	Sanskrit Pratibha, New Delhi	Sanskrit
255·	SS	Sanskrit Sushama, Varanasi	Sanskrit
256·	**SSoc.	Soviet Sociology, New York	English
257·	*SSP	Sanskrit Sahitya Parishat, Calcutta	Sanskrit
258·	*Suk.	Sukhen, Tehran (Iran)	Persian
259·	*Syn.	Synthese, Dordrecht (Holland)	English
260·	*Syr.	Syria, Paris (France)	French
261·	*SWJA	South Western Journal of Anthropology, New Mexico	English
262·	TC	Tamil Culture, Madras	English
263·	TH	Thaquāfatul—Hind (Indian Culture), New Delhi	Arabic
264·	Theo.	Theosophist, Madras	English
265·	*Theor.	Theoria, Lund (Denmark)	English
266·	*Thom.	Thomist, Washington	English
267·	Trip.	Tripathaga, Lucknow	Hindi
268·	UA	United Asia, Bombay	English
269·	UB	Uttara Bharati, Agra	English
270·	Va.	Varada, Bisau, Rajasthan	Hindi
271·	**VA	Visvabharati Annals, Calcutta	English
272·	VBQ	Visvabharati Quarterly, Calcutta	English
273·	Vid.	Vidya, Ahmedabad	Bi-lingual
274·	**Vik.J	Vikram Journal, Ujjain	Bi-lingual
275·	VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
276·	*VJ	Visva Jyoti, Hoshiarpur	Hindi
277·	VK	Vedanta Kesari, Madras	English
278·	*VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
279·	*VW	Vedanta and the West, Hollywood (U.S.A.)	English
280·	WB	World Buddhism, Colombo (Ceylon)	English
281·	WZKSO	Wiener Zeitschrift für die kunde Sud-Und Ostasiens und Archiv fur Indische Philosophie, West Germany	German
282·	**YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta	English
283·	ZDMC	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany)	German German
284·	*ZE	Zeitschrift für Ethnologie, Braunschweig (Germany)	German
285·	*ZSAK	Zeitschrif für Schweizersiche Archäolgoie und Kunstgeschichte Basel (Switzerland)	German

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EDITORIAL

The First Number

The editors are glad to offer the second issue of the *Digest of Indological Studies* to the scholars and students interested in this branch of learning. The need for bringing out such a publication was keenly felt by all sections of the Indological world, and resolutions to that effect were passed in several conferences and gatherings of Orientalists, as pointed out in the editorial note in the first issue of the Digest. When, therefore, the first number of the Digest appeared on the eve of the XXVI International Congress of Orientalists, Indian as well as foreign scholars expressed their admiration and appreciation for the venture. The Presidents of all the five Sections of Indology made commendatory references to the Digest (*vide* Messages, Opinions and Suggestions). This inspired the editors to work with renewed zeal and vigour to make the present issue even more useful and comprehensive.

In order to synchronise the first issue of the Digest with the International Congress of Orientalists, the editors and their colleagues had to work hard and contend with tremendous odds. Since the venture was new, a great deal of thought had to be devoted to the devising of the plan and framework of the Digest. Besides, a skeleton staff had to be recruited and trained for this work. Considering the novelty of the scheme, it was but natural that the training of the staff should take considerable time. Nevertheless, with all limitations and shortcomings, the machinery for the publication of the Digest was created and made to work with the result that the first issue appeared punctually as planned.

Comprehensive List of Journals

As pointed out in the editorial note in the first issue, the materials, published in Indological journals, bearing a date between 1st January and 31st August, 1963, were utilized and abstracted for purposes of that issue. The editors had to fix some starting point for the Digest, and it was decided to be the beginning of 1963. For this purpose, they ransacked all the libraries in Delhi and elsewhere and went through all the Indological journals which could be available to them. Obviously, the number of journals on antiquarian subjects was quite large, but all of them did not contain matter pertaining to Indological studies. Some well-known and important journals did not appear at all during the period mentioned above, and obviously they could find no place in the first issue of the Digest. Unfortunately, some of the Indological

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journals appear very late. The editors decided to go by the date published on the journal, and not by the timing of its actual publication. Some journals, although published later than their due time, also give the date of publication. Such journals bearing the date of publication within the prescribed limit have also been utilised. This was the only practical scheme. Thus the number of journals, bearing dates within the aforesaid period and containing materials pertaining to Indological subjects, was confined to 47 only. Accordingly, the list of journals, which was appended to the first issue, gave the names and numbers of those 47 journals only. It did not occur to the editors that all the journals, which they had selected or consulted for abridgment, should be included in the list, irrespective of the fact whether or not they contained Indological matter or published any issue bearing the date within the prescribed period.

This created the impression in the minds of some scholars that the editors had not been comprehensive in their approach and that their field of enquiry was limited to 47 journals only. Professor Alsdorf of Germany and Professor Nilakanta Sastri of India, in particular, drew the attention of the editors to this fact. But the editors had already clarified the position in paras 5 and 6 of the note published in the first issue. It is not necessary to recapitulate the same here. Suffice it to say that this impression has resulted mostly from the list of journals given in that issue, which, as said above, did not include all those journals which the editors had selected for the purpose. To avoid that sort of impression, the list of journals in the present number is made to include all those journals which the editors have consulted and selected for abridgment, irrespective of the fact whether they published any issue, bearing the date within the prescribed period, or contained any article having a bearing on Indology. In this list, the journals which do not contain Indological matter are indicated by a mark, and also those which did not bring out any issue bearing the date within the fixed limit. Thus, it would be clear that in the first issue as well as in the present one, the editors have done their level best to be as comprehensive as possible in the matter of utilizing Indological journals. Yet it would be presumptuous to claim that they have completely exhausted the catalogues of all journals on Indological subjects. Some journals, though bearing the date of 1963, appeared or reached the editors after the delivery of the manuscript to the press. Hence, naturally, they could not be utilized in the present issue. But the material appearing in them will be utilized in subsequent issues.

Material Covered in an Issue

The Digest being a half-yearly publication, it has been planned that the material published in journals which appear up to the time thep reparation of a particular number of the Digest is taken up, should be included in that issue. For instance, an issue of the Digest bears the date June 1964. Its preparation will start from January, 1964, and therefore,

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the issue of June 1964 will contain the material appearing during the period from July to December 1963. According to this plan, the first number of the Digest (December 1963) should have included material from January 1963 to June 1963, but, as the plan was still in the making, the material up to August 1963 was included therein. In the present issue which is dated June 1964, the material up to December 1963 is included. But, as the material was too bulky to be included wholly in this number, some material of 1963 will appear in the next number dated December 1964 which will cover, besides the remaining material of 1963, all materials up to June 1964.

Numbering of Volumes

The first issue of the Digest, which synchronised with the XXVI International Congress of Orientalists, was dated December 1963. As there appeared only one number in that year, the first volume will consist only of one number. Henceforth, there shall regularly be two issues published every year (in June and December). Consequently, the present number is designated as Vol. II Pt. 1.

Problem of Foreign Languages

The Digest, by its very nature, has to deal with materials published in various languages of the world. It is, therefore, necessary that there should be arrangements for abridging the articles from many foreign languages into English. The abridgers have not only to be proficient in the languages from which and into which they are required to abridge articles, but also to be conversant with the various branches of Indology. It may not be difficult to find out such abridgers for such languages, as German and French, but for languages like Japanese, it is a great problem to search out suitable persons. Considerable work is being done in the Japanese language by Japanese scholars in various fields of Indology, particularly, in philosophy and religion. It is absolutely necessary that a complete stock be taken of their contributions and publications. The editors, however, faced serious problems in finding competent abridgers of Japanese articles. They tapped all the resources that could be available not only at Delhi, but also in the whole country, and even wrote repeatedly to scholars in Japan as well as the editors of magazines in the Japanese language. Several agencies in Delhi undertook to do this work. For instance, the Foreign Translation Bureau showed readiness to accept this work, but after making the editors wait for a considerable time, they returned the material undone expressing their inability to do it. Likewise, the authorities of the School of Foreign Languages, Ministry of Defence, New Delhi turned a cold shoulder to the editors' request. The authorities of the Indian School of International Studies were also unable to cope with the work, although they helped the editors as far as they could. The editors are indeed grateful to them. The members of the staff of the

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Japanese Embassy, for one reason or the other, were not in a position to help us in the matter. Other scholars of Japanese, available in the country, were also not equal to the task. The result, obviously, was that, in spite of their strenuous efforts, the editors could get only one article abridged from the Japanese language for inclusion in the present issue. The editors are soliciting the co-operation of a number of scholars conversant with that language, and hope that they would be able to get a good number of abstracts of the articles in Japanese for the next issue.

What has been stated above in regard to the Japanese language applies more or less to other foreign languages like, Chinese, Indonesian, Italian, Persian, Arabic, Turkish, Greek, Russian, etc. Recently it came to the editors' notice that some articles on Indology appear in Korean magazines also. They will have to tackle the problem of Korean language as well as some other less familiar foreign languages. However, they fervently hope that with the passage of time, all such difficulties will be overcome, and a machinery would be set up to run the Digest in a comprehensive and satisfactory manner.

Number of Abstracts in the Present Issue

The number of journals selected for the present issue is 285 and the articles abstracted therein are 398 as against 215 in the first issue. The number of languages, from which they have been abstracted, is 12. It will thus be realized that the present issue marks a distinct improvement upon the previous number.

Selection of Articles

While editing the matter for the second issue, the editors felt that all the articles published in the journals claiming to be of research nature are not characterised by any originality in regard to the discovery or interpretation of facts. Some of them are either mere repetitions of the works of others or mere compilations of data without proper connecting links. There are also some papers which are either unconvincing in argumentation or jejune in judgment. Up to the present issue of the Digest, the editors have more or less abstracted all the articles published in Indological journals, but, in future, they reserve the right of by-passing such articles as are, in their opinion, below the mark. Opinion in this matter may naturally differ. The editors crave the indulgence of scholars whose articles have not been abstracted in the Digest. It is hoped that the dropping of such articles will not be interpreted as the want of comprehensiveness.

Subscription to be Revised

The preparation of the present issue has revealed that the volume of the two issues of the Digest, published in a year, is bound to increase beyond the limit that was envisaged in the beginning. For instance,as

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already stated, all articles of 1963, which were abstracted for the present issue, could not be utilized in the present issue without increasing its size. Hence some abstracts of articles have been reserved for inclusion in the next issue. Although it is proposed to drop the articles that are below the standard, yet it is certain that the size of the future issues will increase. Even at present the subscription of the Digest has been fixed at its cost price. But in future the cost of production will increase and it may be necessary to revise the price about which a decision might be taken in course of time by the University. Considering the cost of printing and the payments to be made for abstracting articles, especially from foreign languages, the readers will appreciate the financial burden on the publishers and will not mind the revision of the subscription.

Information regarding Doctoral Theses and Research Institutions

As in the first issue, there is a section devoted to information regarding Doctoral theses and research institutions. While compiling this section, it was planned that there should be no repetition or over-lapping in regard to material published in the first issue. In the case of Research Institutes, usually their publications for the last ten years are noticed. But sometimes the notes supplied by them did not contain the exact dates of their publications and occasionally some old publications are of outstanding importance. In such cases, all of them have been briefly noticed.

Usage of the term 'Indology'

There remains some vagueness regarding the usage of the term 'Indology'. The literal meaning of the term as 'knowledge about India' is restricted by usage to imply only knowledge about ancient India, although in some countries like the U.S.S.R., this term is used in its literal sense and includes knowledge about mediaeval and modern India also. But the editors have used it in its restricted sense as relating to ancient India. Accordingly, this term is taken to include the study of ancient Indian Archaeology, Arts and Crafts, Epics and Purāṇas, Epigraphy and Numismatics, Geography, History, India and the World, Law, Polity and Administration, Linguistics and Grammar, Literature and Rhetorics, Philosophy and Religion, Positive Sciences, Social and Economic Institutions and Vedic Studies. Broadly speaking, the chronological terminus of these studies is the establishment of the Turkish Sultanate at Delhi. However, the study of Epics and Purāṇas, Linguistics and Grammar, Literature and Rhetorics and Philosophy and Religion is bound to be conterminous with the whole course of the development of Sanskrit language and literature and the cultural traditions enshrined therein. The editors feel that it is not desirable to close the study of these subjects with a particular date as the dividing line between what are usually called the ancient and mediaeval periods of Indian history. Hence even publications relating to later aspects of these subjects are being noticed in the Digest.

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It is possible that in a few stray instances, there are certain deviations from this particular scheme of things, but, by and large, the endeavour is to adhere to it.

Difficulties Regarding Research Information

The editors are experiencing great difficulties in procuring information regarding research, publications and allied activities of the universities and Indological Research Centres in India and abroad. In most cases, the supply of the required information is not quick, regular and comprehensive. Sometimes repeated requests and queries from the Digest Department do not elicit any reply. The editors, therefore, make a fervent appeal to all the Universities and Indological Institutions to keep on sending the necessary information regularly to make the section of 'Research Institutions in India and abroad' more comprehensive.

The editors reiterate their conviction, which is shared by a majority of scholars, that an undertaking of the nature of the *Digest of Indological Studies*, necessitates the co-operation and collaboration of a large number of agencies and sources. It is their firm belief and hope that every scholar devoted to Indological studies would deem it his or her duty to provide requisite information to them in order to enable them to keep abreast of the latest developments in the vast field of Indological studies. It is only on the basis of such co-operation that they have ventured to undertake this ambitious project. It is hoped that the process of the improvement of the Digest will go on from issue to issue and year to year.

EDITORS

NOTICE TO SUBSCRIBERS

As most of the subscribers have paid Rs. 30/- (or equivalent) for two issues of the Digest, their subscription will cover the price of the present issue (Vol. II Pt. 1) also. In future, the subscribers may pay either only for Vol. II Pt. 2 or along with it, also for Vol. III Pts. 1 and 2.

PUBLICATION MANAGER

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I. ARCHÆOLOGY

Abu Imam

SIR ALEXANDER CUNNINGHAM (1814-1893) : THE FIRST PHASE OF INDIAN ARCHAEOLOGY

Cunningham's career falls into two parts—the first, his army life up to 1860, and the second, as the Director of the Archaeological Survey until 1885. Contact with Prinsep and Wilson aroused his interest in Indian archaeology. Ranjit Singh's French general Ventura got the mounds of the Panjab and N.W.F.P. dug; Captain Cautley discovered the remains of an ancient town near Behat; Masson, Honigberger, Gerard, Keramat Ali and Mohan Lal sent vast numismatic and epigraphic materials to Prinsep. Brāhmī and Kharoṣṭhī scripts were deciphered. Turnour identified *Piyadasi* of the inscriptions with Aśoka. In the same decade of the thirties of the 19th century, Buddhism was discovered by Hodgson, Turnour, Csoma, Rémusat, Burnouf and Lassen. In 1836, the travels of Fa-hien were translated by Rémusat, Klaproth and Landresse to be followed in 1857 and 1858 by the translation of the itinerary of Hsüan Tsang by Stanislas Julien. All this fired the imagination of Cunningham and made him interested in Buddhism. Thus was ushered in the period of Buddhism-centred archaeology.

Cunningham travelled on horseback, by bullock-cart, on elephants, camels and even on foot and had to contend with tremendous odds. His chief aim was to identify the cities and the buildings there as seen by Hsüan Tsang. His definition of archaeology almost savours of anthropology and sociology. His interest in pre-history was aroused by Lyell, Lubbock, Tylor and Morgan. He also struck at the idea of stratigraphy at Multan and Bodh Gaya. Though he did not dig whole sites and dug only trenches in parts of them, he sometimes took a synoptic view of urban developments as at Taxila.

As a numismatist, epigraphist and geographer, Cunningham made important contributions, but his field was confined to North India only. His work about South India was next to nil. In method, Burgess even excelled him.

—*JRAS* Pts. 3-4, 1963, pp. 194-207

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Allchin, Bridget

THE INDIAN STONE AGE SEQUENCE

Burkitt and Commiade divided the pre-Neolithic cultures of India into four major groups, called Series I, II, III and IV and suggested that these corresponded in general terms to the Lower, Middle and Upper Palaeolithic and Mesolithic cultural groupings recognised in Europe.

In the light of the growing body of material, it is becoming more and more apparent that this four-fold classification of pre-Neolithic cultures does not provide a suitable framework. It assumes that two major groups occupied this position, as did the Mousterian and Upper Palaeolithic in Europe. But in spite of constant search over a long period, no blade and burin industry equivalent to those of Upper Palaeolithic Europe or Western Asia has come to light and the industries which occupied the stratigraphic position between the hand-axes and the microliths seem to form a single major group with a number of local and temporal variants.

The author, therefore, recognises the need for a three-fold grouping of pre-Neolithic cultures into hand-axe industries, flake industries and microlithic industries respectively and the terms most appropriate for these three groups are Early, Middle and Late Stone Age.

Early Stone Age industries of India and Pakistan have a distinct character of their own and from finds in river-gravels we can trace a general evolutionary trend towards smaller, finer and more varied forms and also towards the emergence of a flake-tool tradition, much as this is seen in Africa and Europe.

The Indian Middle Stone Age is characterised first and foremost by the manufacture of flake-tools, a tradition which may very well have developed locally out of the hand-axe and chopping tool industries of the Early Stone Age. In the flake industries, quartzite is seldom used and in the later Middle Stone Age industries, these tools are further reduced in size and they seem to trend more and more towards awls. Thus the change from one group of techniques to another was effected without a sudden break by the acquisition of new techniques and dropping old ones bit by bit, rather than by a sudden sweeping change. The Middle Stone Age complex as a whole appears to cover the greater part of the Indian Peninsula.

The industries which form the Late Stone Age complex of the Indian sub-continent range from extremely fine assemblages of blades and geometrical forms of central India to the curious blend of Middle and Late Stone Age techniques. Rock paintings and drawings, extremely fine stone industry and the vast factory sites point to the conclusion that Western

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Central-India was Late Stone Age paradise inhabited by people who hunted, danced and made tools and weapons of great delicacy. In South India we find that quartz is once more the predominant raw material. Fine bifacial pressure flaked points, all made of quartz, are unique in India and in a number of regions, the Late Stone Age culture definitely precedes the earliest settlements.

—*JRAI* Vol. XCIII Pt. 2, 1963, pp. 210-34

Antonini, C. S.

PRELIMINARY NOTES ON THE EXCAVATION OF THE NECROPOLISES FOUND IN WESTERN PAKISTAN

In 1961-62 the Italian Archaeological Mission excavated the localities called Butkara II, Katelai I, Loebānr I covering a total area of 1,640 square metres.

Butkara II lies in a zone rich in Buddhist monuments and is quite close to the sacred area of Butkara I. Forty-eight tombs have been found there, which can be divided into two types marked by inhumation and cremation of the body respectively. The necropolis of Katelai, 160 metres in direct line from the road which joins Saidu Sharif (Swat State) to the village of Katelai, is oriented in a south-west north-east sense with the dead placed with their heads to the slope (south-west). To the south rise the ruins of a *stūpa*, which has not yet been excavated nor studied. The necropolis of Loebānr lies close to the road, which joins the centre of Mingora to the small village of Dangram.

The pottery consisting mainly of a kind of brandy bowls and offering stands found at these sites is incised. Its colour may be red (or lucid red) or grey (and grey-black). The decorative motifs are all obtained by incision. The decoration is geometric formed of lines and points.

Metal objects—consisting mainly of large pins of copper or bronze of two types, those with a flat circular head and those with a pyramidal head—indicate a rather tranquil life and an activity of harvesters. Some small leaves of silver and some pieces of iron are also found. Necklace-beads in semi-precious stone, biconical whorls, red and grey in colour, disc-shaped objects with central groves, terracotta figurines, both female and male and animals, have been discovered at these sites.

The aforesaid finds are pre-Buddhist and have fairly persuasive analogies to Iranian culture and partially too with that of Asia Minor.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 13-26

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Balasubrahmanyam, S. R.

KHAJURAHO

Tradition has it that there existed 85 temples at Khajuraho. Of these, only 20 have survived. They are the most magnificent temples of the *nāgara* style. The high basement, the balconied windows to admit light, the rhythmic setting of a series of miniature *śikharas* (*uru-śṛṅgas*) round the main *śikhara*, and the compact architectural synthesis of all the component parts are some distinct regional features peculiar to Khajuraho.

The fully developed Khajuraho temple consists of (1) *garbhagṛha* and (2) *antarāla*, both surrounded by a (3) *pradakṣiṇā*, (4) *mahāmaṇḍapa*, (5) *maṇḍapa* and (6) *ardha-maṇḍapa* adorned with a graceful *toraṇa*.

The Khajuraho temples can be classified into three groups, *viz.*, eastern, western and southern.

The eastern group comprises the Brahmā (really a Śiva) temple enshrining a *Caturmukha-liṅga*, the *Vāmana* temple and the Viṣṇu temples called *Kakra* and *Javari*. The *Gantai* temple is in ruins. There are two Jain temples also dedicated to Ādinātha or Ṛṣabhadeva.

The western group comprises *Caunsaṭha Yoginī* temple, Śiva, Viṣṇu, Sūrya, Varāha and Devī temples. Inscriptional evidence exists regarding the construction of Lakṣmaṇa (954 A.D.), Jain Pārśvanātha (955 A.D.) and Viśvanātha (1002 A.D.) temples. The *Kandariya Mahādeva* temple (early 11th century) has all the components of a Chandella temple. It is the most magnificent, the very gem of Chandella architecture. In the Varāha temple the entire body of the boar is covered with figures of Hindu gods and goddesses.

The southern group has the *Duladeo* temple, the finest in the group, and the *Caturbhuja* temple.

A few Buddhist temples also should have existed in this area, but no traces of them are left.

At the touch of the Chandella sculptor, the stone is flushed with emotion and activity. The Indian artist never attempted to record facts, but depicted what his cultivated imagination and intuition conceived. He struggled for self-expression under divine inspiration. Nude figures in ecstatic embraces and sex-postures, a lady holding a mirror and lost in her own beauty, *Śālabhañjikās*, a mother feeding a child, dancing *gandharvas* playing on flutes, etc., are all 'saga' in stone. The *mithuna* sculptures are of two types — one recognised as indispensable in temple architecture, as at Bharhut, Sāñcī and Bādāmi—and the other vulgar and degrading as a result of Tāntric practices.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 67-78

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Dutta, P.C.

MICROLITHS FROM NĀGĀRJUNAKOṆḌA VALLEY

The microliths are made of fine-grained silicious rocky elements including quartz crystals, agate, jasper and chert. They can be grouped into blades (22.44%), points (13.01%), scrapers (16.32%), lunates (12.24%), burins, perforators, crescentic tools, trapeze, core and utilized flakes. The constituting elements of this industry are the non-geometric forms (97.64%) and alleged geometric form (2.04%) in the main industry is non-geometric. The technique employed in the making of artifacts is crude except an evolved technique such as blunting in a few specimens.

—*EA* Vol. XVI No. 2, May-August 1963, pp. 138-45

Hegde, Karunakara

EXAMINATION OF A BRONZE AXE FROM SOMNATH

The axe measuring 9.6 cms. at the edge and 9 cms. at the butt was excavated from the stratified chalcolithic levels of the latter half of the 2nd millennium B.C. at Somnath, in 1956. The chalcolithic people of Saurāṣṭra got the supply of copper from centres outside Saurāṣṭra *viz.*, Babai, Khetri, Singhana and Dabibo in Rajasthan. The author remarks that the absence of silver and presence of cobalt in the bronze axe possibly indicate that the object was perhaps actually cast at Babai (where chalcopyrite is associated with traces of cobalt minerals). The author also traces the source of tin employed for casting the bronze to the district of Banaskantha in Gujarat and points out the metallurgical contents of the axe and concludes that the insignificant amount of arsenic and the required amount of tin in the bronze show that the craftsmen, who cast this alloy tool, possessed considerable experience in the metallurgy of bronze.

—*JOIB* Vol. XII No. 4, June 1963, pp. 366-69

KONFERENTSIA PO ARXEOLOGII AZII (ARCHAEOLOGICAL CONFERENCE OF ASIA)

The 'International Conference on Archaeology of Asia' was held in Delhi in 1961, to commemorate the Centenary celebration of the Archaeological Survey of India.

Besides Indian scholars, representatives from countries like England, Afghanistan, Burma, Holland, Greece, Denmark, Indonesia, Malaya, Mongolia, Nepal, Pakistan, U.S.S.R., U.S.A., Thailand, Turkey, France, German Federal Republic, Ceylon, Sweden and Japan took part in it.

A. Ghose, in his address, brought the major problems, which confront the scholars of Indian archaeology, to our notice. He laid stress on the need of revision of traditional archaeological terminology in conformity with the culture of Asian mainland. In his opinion, the characteristic

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traditional European terminology does not suit the materials of Indian relics of the Stone Age. He said that there were two types of culture in palaeolithic period—Madras culture and Sohan culture. The Sohan culture spread widely in the Northern and North-Western parts of India. He believes that Madras culture is influenced by Euro-African prehistory culture and that there is Eastern influence in the second. He also spoke of the various problems of the history of India.

The representatives from different countries greatly contributed to the study of the history of India. Among them are: R. Breadwood, Professor, Chicago University. He discussed the problem of primitive people in Asia and spoke about the connection of '*Homo sapiens*' with the stone-industry of India and Asia. The representative from the Colombo University, S. Paranavitan laid stress on the study of various types of architecture of Asiatic countries and of the influence of Indian art on the art of Asiatic countries. K. Nag, General Secretary of the Bengal Asiatic Society, in his thesis *Indian Archaeology and the Soviet Horizon* spoke about the Indo-Soviet relations in ancient history. He spoke about the work and publications of the researches of the Soviet people on the history of Buddhism, Indian archaeology and history of ancient Khorezm. A. P. Pandey's report is concerned with the hydrography of Western India. He laid stress on the influence of climate on man. Accordingly, he explained the spread of Aryans in the Indus valley and Indo-Gangetic plain. A majority of reports were concerned with various aspects of ancient civilization of the Indus valley and history of Harappa. Some of the reports are: Nanavati's report *Problems of Chronology of Harappan Cities in Gujarat* is based on the discovery of relics of Harappan culture in the Indus valley and Gujarat. In his opinion, Harappan settlement once was more in Gujarat than in the Indus valley. K. N. Sarkar's report *Indian Civilization and its early connection with Iran in the light of new dates* is notable. Research reports on cultural relations with India and Western Asia are many, *i.e.*, S. R. Rao's *Lothal and Western Asia*.

Great attention is given to the study of Megalithic culture of Southern India. Some of the reports on this topic are:

N. R. Bannerji's *Chronology of Megaliths in South India*, where he repeats that Drāviḍa culture never occupied the whole of India. N. Ramesan confirmed in his report that the black-red vessel shows the influence of Neolithic culture of South India. Harmendorf compared the Megalithic relics of Nepal with those of India. Reports of B. K. Chatterji and G. D. Kumar—*Comparative Study of Racial Analysis of the People of Harappa* and A.R. Mitra's *New Problems of Constructing Racial history of India in the light of the present researches in Western Asia*, are some of the important works in their field.

Research works conducted by Soviet scholars are of general importance. For example — S. P. Tolstov's report, *Central Asian Scythians*

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in the light of the new archaeological discovery, is concerned with the problem of the Śaka influence on Indian history. T. A. Trofimovas's report, *Population of Central Asia in the Neolithic and Bronze periods and their connection with India* throws light on the relation between the people of India and those of Central Asia.

—*SE* No. II, 1963, pp. 145-52

Lal, B. B.

A PICTURE EMERGES: AN ASSESSMENT OF THE CARBON-14 DATINGS OF THE PROTO-HISTORIC CULTURES OF THE INDO-PAKISTAN SUB-CONTINENT

The author has given a summary of the results of the Carbon-14 datings of the proto-historic cultures of Kili Ghul Mohammad, Kot Diji, Damb Sadaat, Kalibangan, Lothal, Mohenjo-daro, Ahar, Eran, Navdatoli, Nevasa, Burzahom and Utnur. The non-geometric, non-pottery microlithic industries at Birbhanpur in the north and the *Teri* sites in the south are followed by the culture found in lowest levels at Ranghnaj, where the geometric element made its appearance in the microlithic industry. A picture of people using pottery and geometric microliths is also afforded by the cave-shelters of central India. But none of the aforesaid stages has been dated. Thus the Carbon-14 datings for the pre-pottery village culture of Kili Ghul Mohammad (Period I) 3690±85 B.C. and 3510±515 B.C. are of great value. Kili Ghul Mohammad III marks the infiltration of copper of a painted pottery (black on red) tradition and may be dated about 3000 B.C. The Kot Diji culture, stratigraphically pre-Harappan, may have commenced around 2700 B.C. This may also be the date of the other pre-Harappan Chalcolithic cultures of the north-west, such as those at Amri, Quetta, Periano Ghundai, etc.

So far there is no Carbon-14 determination for the early levels of Harappa culture. But its end at Kalibangan took place about 2000 B.C. at Lothal in the 19th century B.C. and at Mohenjo-daro at about 1700 B.C. Contemporary with this culture was that of the Polished stone-axe people at Utnur and somewhat later that of the neolithic pit-dweller at Burzahom in Kashmir.

The central Indian Chalcolithic culture, as represented at Navdatoli and Eran is broadly assignable to the second and third quarters of the second millennium B.C. The Ahar culture dates back to *cir.* 1800 B.C., which is the date of the Banas culture south of the Vindhyas. The Deccan Chalcolithic culture, as represented at Nasik, Jorwe, Nevasa, Chandoli, etc., belongs to the 13th-14th centuries B.C., which is also the period of the Lustrous Red Ware at Rangpur III.

The Hastinapur samples, from the upper levels of the Painted Grey Ware Culture, range in date from 505±130 B.C. to 355±115 B.C. But

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since the samples were mixed up with root-lets, the author is not ready to accept this date and awaits further determination from other PGW sites.

—*AI* Nos. 18-19, 1962-63, pp. 208-21

Lal, B. B., Bhola Nath, Ghosh, S.S. and Krishna Lal

EXCAVATION AT RANGPUR AND OTHER EXPLORATIONS IN GUJARAT

Rangpur is a small village in Limbdi Taluka of district Surendranagar in Gujarat, situated on the bank of the river Bhadar, 85 miles south-west of Ahmedabad. The excavation has revealed three main cultures—a pre-pottery microlithic culture, the Harappa culture and the post-Harappa Lustrous Red Ware culture, respectively assigned here to periods I, II and III. There are three sub-periods in period II, *viz.*, II A, II B and II C.

Several microliths unassociated with pottery were recovered from the gravel-lens, which, in turn, is succeeded by a 3 ft. thick barren layer of silt separating the microlithic deposit from the Harappan one. The succeeding culture represents a late phase of the mature Harappa culture assignable to a date ranging from 2000 to 1500 B.C., when almost all the major ceramic types, tools, weapons and personal ornaments characteristic of the Harappa culture were in use. The first Harappa settlement in the north-western sector of the mound was destroyed by a flood in *cir.* 1500 B.C., whereupon, the inhabitants shifted to the central and western parts. The fabric of the ceramic wares in period II B is found to be coarse, indicating a decadent phase, lasting for about 400 years after the destruction of the first township of the Harappan settlers at Rangpur. At the end of the 2nd millennium B.C., there were signs of the revival of certain earlier traditions and evolving of new ones in period II C. The earthenware came to be painted more frequently and an attractive red lustre was produced on the surface by varnishing and applying a red slip, even though the fabric was coarse. New shapes of vessels were slowly evolved from the earlier ones and terracotta animal figurines became popular.

By 1000 B.C., the ceramic tradition was handed down, in a modified form, by the Harappans to their successors in two stages, the earlier of which is noted for a general degeneration of the fabric of the ceramic wares and the later for the evolution of new types. The gradual evolution of the Lustrous Red Ware culture from the Harappa culture is the second major contribution made by the excavation at Rangpur, underlining the survival of the Harappa culture with a poor material equipment in a relatively isolated region like Kathiawar for about five centuries even after its disappearance from the Indus valley.

The wide dispersal of the Harappa culture all over Gujarat has been brought to light by the discovery of nearly 40 Harappan and late Harappan

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sites in the course of a village-to-village survey of the region undertaken during the years 1953-1958. They suggest that a maritime route was taken by the Harappans during their southward march from Sind to Gujarat. After the washing away of the Harappan settlement at Gujarat by a flood in *cir.* 2000 B.C., some of the inhabitants seem to have left Lothal and settled at Rangpur and even up to Bhagatrav near Surat.

Floods caused a dislocation of the Harappan settlements in the Kathiawar peninsula resulting in a mass movement of people from Kathiawar towards central India and the Deccan through north Gujarat, where two post-Harappan sites, Kanasutaria and Sujnipur, noted for Lustrous Red Ware and the black-and-red ware vessels, have been located.

—*AI* Nos. 18-19, 1962-63, pp. 5-207

Mehta, R. N.

ANCIENT BUNDS IN SABARKANTHA DISTRICT, GUJARAT STATE

This is a detailed description of twenty bunds, the existence of which was revealed while excavating at Devnimori, Taluka Bhiloda, district Sabarkantha. The article is illustrated by ten photographs.

The bund in the Rampur area could be placed in the first millennium of the Christian Era. At Jambusar-Dadhalia, the temple containing the image *mahiṣāsura-mardinī* suggests that it is earlier than the 16th century A.D. Chronologically the bund at Debar is the most interesting one. The temples there show that they might belong to the 15th century A.D. and hence the bund would predate it. To the east of this bund lies a Paliya which could be ascribed to 12th-13th centuries A.D. Its presence suggests that in these centuries the bund might already have been broken.

All the evidence put together suggests that these bunds were built in a period which is earlier than the 11th-12th centuries. The bricks used point to a still earlier period. It is reasonable to assume that before 15th century A.D. these bunds had gone out of use.

Most of these bunds have very small breaches. If they are filled and the tanks are commissioned for use, they will provide interesting data for a comparative study of old and new methods of irrigation.

—*JOIB* Vol. XII No. 4, June 1963, pp. 359-65

Mehta, R. N.

ANTIQUITIES FROM DASARATH

Details of the fifteen images found at Dasarath, a small village about 8 kms. to the north of Baroda are given. These figures have stylistic features similar to those from Baroda and Karvan and to those that are

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ascribed to a period from 6th to 8th century A.D. On the basis of this comparison, the Dasarath group may be assigned to the period from 6th to 8th century A.D. The stratigraphic observations reveal that at the site of the *Navadurgā* temple, there was a brick structure of an earlier date.

The images at Dasarath belong to the *saptamātṛka* group and not to the *Navadurgā* group which has other iconographic characteristics. Thus the name *Navadurgā* temple raises an interesting question. Historically, *Navadurgā* worship is comparatively late and the name applied to this temple seems to be the result of confused thinking and bad observation. The only justification for this name rests on the fact that there were nine images both of gods and goddesses at this site. These nine figures were probably thought to be goddesses and that would account for the name.

The cumulative evidence of the antiquities available so far at Dasarath points out that the early inhabitants of this village built brick temples dedicated to mother goddesses. They worshipped the *saptamātṛkās* in the middle and the later part of the 1st millennium A.D.

—*JMSB* Vol. XII No. 1, April 1963, pp. 53-57

Misra, V. N.

PALAEOLITHIC CULTURE OF WESTERN RAJPUTANA

The author has carried out explorations in the areas covered by the rivers Bandi and Luni and has discovered valuable material belonging to the Palaeolithic Age. This material consists of tools and implements made of quartzite, sandstone, siliceous minerals and lava rocks. A majority of implements has been made on flakes. They are generally small and show different types of flaking techniques.

The author has discussed the general characteristics of different tool types, has described the representative specimens and has examined the cultural aspect of the industry in relation to the data from other parts of India.

—*BDCRI* Vol. XXI, 1960-61, issued 1963, pp. 85-156

Patel, Ambalal J.

FRAGMENTS OF CERAMICS

Pottery is virtually indestructible, even though the whole of the vessel may not be discovered from excavations of the pre-historic sites. On pottery fragments, we find incised lines, zigzags, geometrical designs and pattern and stylistic forms which gave expression of the decorative instincts of the early man.

Sometimes we find impressions of grain or other seeds on the clay which may throw light on the food resources. In ancient times food was

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placed on the tombs for the use of the spirit of the dead. No wonder pottery is described as an 'alphabet of archaeological chronology.'

—*JGRS* Vol. XXV No. 100, October 1963, pp. 319-22

Puglisi, S. M.

ITALIAN ARCHAEOLOGICAL MISSION IN AFGHANISTAN, PRELIMINARY REPORT ON THE RESEARCHES AT HAZĀR SUM (SAMANGAN)

Hazār Sum was an important junction on the old caravan route, which here branched in the direction of the Kunduz valley and was presumably one of the ways connecting India and the routes of Central Asia. Today it is a deserted valley 16 kms. north-west of Samangan. In this paper, the results of the exploration of this site by the Italian Archaeological Mission in Afghanistan are given.

Local stone industry mainly reflects the Clactonian technique: Large flakes as well as medium and small-sized ones and laminar flakes, usually thick, are evident there. The dwellings hewn out of the rock are usually characterised by one sole axis with three rooms inter-communicating by means of small arches; only in a few isolated cases is there a fourth that may be an adjunct. The use of slabs vertically inserted in accordance with megalithic technique for the construction of buildings, sacred or funerary in character, is a widespread phenomenon. The megalithic structures are at any rate contemporary with the rock-hewn cave-dwellings. The influence of the Greek-Bactrian heritage may be glimpsed in the taste evident in mural decoration showing a preference for bright, contrasting colours, and the use of plastic elements which, though exuberant, is disciplined by a rigorous sense of composition.

From the 3rd to the 6th century A.D. nomadic peoples and invaders or conquerors from many parts may have contributed to the decline of Hazār Sum as an organically constructed town, but the use of the caves as shelters never ceased.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 3-12

Raikes, R. L.

NEW PREHISTORIC BICHROME WARE FROM THE PLAINS OF BALUCHISTAN (WEST PAKISTAN)

The prehistoric mound near the abandoned railway station of Pirak, seven miles south of Sibi, on the road from Quetta to Karachi, has yielded a new type of bichrome pottery and notched chert blades. The use of two colours, black and a shade of brown, varying from almost black to almost red, on the pots can be paralleled and the second colour in particular is often similar to that employed on Amri ware and some Kulli ware.

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What is unusual is the use of the second colour to fill chequer and chevron patterns, etc., outlined in black. The most striking parallels come from Samarra and Nineveh, but they also exist at Uruk, Bendebal, Sialk, Tell Hassuna, Tell Baghoz and Arpachiya. The most typical element of its all-over geometric design, the almost invariable use of diagonal motifs (whether as chevrons, lattices, crosses, triangles within triangles), is not found at all on other Pakistan sites, whereas it is found in Samarran levels in Iraq. The next most typical element—the complete absence of curved lines or of anything approaching naturalistic motifs, such as sigmas, etc.,—is seldom found (only in much simpler designs) in Pakistan but is usually found in early Samarran ware.

The date for Pirak is around 5000 B.C. It sets back the date of the earliest chalcolithic settlement of West Pakistan by about 2000 years. It emphasises the need for regarding the whole zone from the fertile crescent to the Indus as a cultural whole within which movement of people and ideas has gone on practically throughout the chalcolithic (and probably neolithic) periods.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 56-68

Ramachandran, K. S.

A BIBLIOGRAPHY ON INDIAN MEGALITHS

Here is presented an Addendum to the *Bibliography on Indian Megaliths,* published earlier. About twelve contributions are recorded and their contents are summarised. Then follow the relevant definitions of the megalithic types in tabular form as set out by four pioneers, *viz.*, Krishnaswami, Taylor, Mackenzie and Breeks.

—*QJMS* Vol. LIV Nos. 1-2, April-July 1963, pp. 52-68

Ray, Niharranjan

ARCHAEOLOGY IN INDIA TODAY

Archaeology is distinct and different from art-history and ancient history, though they are closely interdisciplinary. History starts with the beginning of writing in a given civilization; what goes before is pre-history or proto-history and is not the concern of the historian. But archaeology, on the other hand, seeks to reconstruct the material civilization of man since the earliest times.

Modern archaeology is fast becoming an independent scientific discipline. Modern ways of archaeological reconnaissance and exploration include not only chance-finds and surface-indications on the ground but also recent methods of geophysics, soil-science, aerial photography, electromagnetism, under-water detection, etc. Even in excavation work, morphological and stratigraphical analysis of finds presupposes a know-

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ledge of fundamentals of chemistry, physics and geology, besides a very close observation of every single shade of discoloration or trace of imprint left in or on the earth. Problems of dating have come to adopt scientific methods, *e.g.*, the study of typology, stratigraphy, distribution and environment in determining relative chronology, and dendrochronology, radiocarbon tests, astronomical calculations, fluorine-contents of bones, magnetic measurement for pottery, etc.

The author has shown how in the field of pre-historic, proto-historic and historic archaeology there have been significant advances that have filled many gaps in our knowledge of the history of India.

—*AI* Nos. 18-19, 1962-63, pp. 222-29

Sankalia, H. D.

PROTOHISTORY IN INDIA

Proto-history in India includes two things : (*a*) a study of the history and culture embodied in our Vedic and Purānic literature, (*b*) the Chalcolithic culture and Bronze Age cultures of Northern and Peninsular India which have been discovered during the last ten years or so. The author continues his investigations on the second aspect.

The excavations at Lothal and in Baluchistan have proved that the Indian civilization was maritime in character and could boast of a number of ports. The bull and the *pippal* leaf motif proves that the cultures in Baluchistan, Sind and the Panjab were derived from Indian sources.

The dates of this civilization, established by the Carbon-14 tests, range between 2500 B. C. and 1800 B. C. The inference of Mortimer Wheeler and Fairservis that this civilization was destroyed or modified by the Aryans in about 1500 B. C. or 1200 B. C. is not justified. The Aryans must have come to India by 2000 B.C. and this again fits well with the C-14 dates about the destruction of the Harappa civilization and the emergence of the later Chalcolithic cultures in several parts of India. Besides the urban and other developed cultural centres, there were settlements of agricultural-cum-pastoral communities almost all over India.

Four groups of cultures designated after the distinctive pottery fabrics are recognised :

(1) Painted Grey Ware Culture in the whole of the Gangetic valley.

(2) Painted black-and-red Ware Culture in Banas valley in South-East Rajasthan.

(3) Painted Black-on-Red Ware culture in the valleys of Chambal, middle Narmada and Purna-Tapi.

(4) Painted Black-on-Red Ware (known as the Jorwe-Nevasa Ware) culture in the Godavari-Pravara valley.

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The last three are dated by C-14 method to a period of about 2000 to 1000 B. C. The first has been closely associated with sites mentioned in the *Mahābhārata* which is very likely the product of the *Mahābhārata* people.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 232-36

Soundara Rajan, K. V.

FRESH LIGHT ON THE HIRA GATE, DABHOI

Hira Gate is renowned for its intricate stone carving and architectural embellishments. That Debhoi was founded earlier than the mediaeval times and was equipped with fortifications and gates is almost established.

The *Praśasti* of Someśvara and slightly later works mention only the temple of Vaidyanātha in this gate and do not mention Kālikāmātā temple which is the main focus of local ritual usage now. The only inscriptional reference to the latter is in Marathi. It belongs to the reign of Damaji Rao Gaekwad and is of the first half of the 18th century A. D. This inscription does not mention Vaidyanātha at all. It is, therefore, not very unlikely that well before this time the Vaidyanātha temple had been irredeemably laid low by successive spoliation.

Essentially a gateway structure with all the defensive and functional character, Hira Gate is almost a solitary example of an elaborate temple complex having been cleverly dovetailed into a gate.

—*JOIB* Vol. XII No. 4, June 1963, pp. 377-83

Soundara Rajan, K. V.

TECHNOLOGICAL AND CULTURAL INDICES OF OUR EARLY SOCIETIES

From early times, human mind visualised art and craft as a homogeneous concept. When man passed from Palaeolithic savagery to the barbarism of the Neolithic and Bronze Ages, he began to live in villages and use characteristic ceramics for the daily necessities. Mention may be made of a number of crafts, such as pottery, metallurgy, bead-making, terracotta, etc. Applied technological activities like smelting, smithy, casting, making of pottery and carts were the symbols of remarkable technical knowledge and cultural insight. The colour-schemes in the paintings on pottery were fine examples of purposeful effort. The channel spouts and wine-glass-type-vessels found at Navdatoli help us in visualising the Indo-Iranian contact. Painted grey ware at places as distant as Thessaly in Greece and in the Upper Gangetic basin and southern Panjab in India help us in tracing the Aryans to a common source. With the consolidation of the tribal units in the Epic period, the needs of refined life and defence requirements led

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to the development of the arts of making weapons and ornaments, as is clear from archaeological finds.

It is curious to note that gold had not been employed for regular coinage except in the form of ingots or pieces of specific weights. Combs, pins, buttons, nail-parers are also found in sites as early as the first quarter of the 1st millennium B.C. Razors, chisels, etc., are the common instruments of the Harappa and Lothal cultures. With the advent of Iron Age, a wider range of cutlery came into vogue. Terracotta sculpture was also developed.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 322-32

Tucci, G.

THE TOMBS OF THE ASVAKAYANA-ASSAKENOI

The necropolises of the Swat valley—Butkara II, Katelai I, Loebānr I—have yielded materials, which are of the same kind as those found at Chakdarra, Gogdara, Gumbatuna, Charbag, along the route to Kalam.

The cemeteries that were found there should be attributed to the Assakenoi (Āśvakāyana) and the tribes allied to them, the Aspasioi (Āśvāyana) and Aurdāyana.

After the destruction of Massaga by Alexander, the Assakenoi-Aspasioi receded into the background and the Aurdāyana, with their capital at Ora (Uḍegram), came to the forefront.

The culture of these people may be related to that of Iran, as also of Turkestan and the old centres north of the Amudarya (can any relation be assumed to exist between Massaga, Maśakāvatī and the Massagetae ?)

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 27-28

Venkataramayya, M.

AN INSCRIBED VAIṢṆAVA IMAGE OF 2ND CENTURY B.C. FROM MALHAR, BILASPUR DISTRICT, MADHYA PRADESH

The image, removed from Potinar and installed under a banyan tree near the fort of Malhar, has four hands, of which the front two are clasped in *añjali*, while each of the two back ones holds a *cakra* and a *śaṅkha*. A staff-like *gadā* rests against the right shoulder and is held in position by the right arm. A sword, tied to the belt, hangs from the left hip. The apparel below the waist is a mailed drapery (scale armour) usually worn by warriors. A cylindrical cap (*kirīṭamukuṭa*) adorns the head and there are circular *kuṇḍalas* in the ears.

On the *gadā*, there is the following Prākrit inscription: *Palāva(śi)-dāna Bhāradāyiyākārāpitā* 'Gift of Palāva(śi), caused to be made by Bhāradāyī.'

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D. C. Sircar assigns it to the 1st century B.C., because *ra* in this inscription is straight and not of the cork-screw type. But N. G. Majumdar places the script palaeographically immediately after the Aśokan and dates the image to the 2nd century B. C. He remarks that both the straight and spiral types of *ra* occur in the same inscriptions, both Aśokan and post-Aśokan.

Sircar has pointed out that it is one of the earliest Vaiṣṇava images. From the *añjali* pose, he characterised it as that of an attendant. If the *aṇjali* were genuine, the possibility of the image being that of Viśvaksena, the door-keeper of Viṣṇu, arises. But the crude marks of the chisel on the front hands and the shaping of the *añjali* pose cast a doubt whether this pose was original.

The trappings of a warrior and the Vaiṣṇavite emblems would undoubtedly characterise the image as one of the five *vīrapuruṣas, viz.*, Vṛṣṇi heroes—Saṅkarṣaṇa, Vāsudeva, Pradyumna, Aniruddha and Sāmba, who were worshipped in the early centuries before and after the Christian era, prior to the apotheosis of the first two. In view of the *śaṅkha, cakra* and *gadā*, there can be no doubt that it represents Kṛṣṇa-Vāsudeva.

As regards the antiquity of the independent worship of Vāsudeva as a *vīra* prior to his apotheosis as Nārāyaṇa-Viṣṇu, it has been well established that till the rise of the Pañcarātra cult in its full-fledged form about the beginning of the Gupta period, the worship of the Vṛṣṇi princes as heroes *par excellence* continued.

The Besnagar Garuḍa-pillar inscription of Heliodorus (2nd century B. C.) attests the worship of Vāsudeva and the Ghosundi (also Hātībāḍā) inscriptions testify to that of Saṅkarṣaṇa and Vāsudeva at a place called *Nārāyaṇavāṭa* in or about the same period as the image under discussion. The Nanaghat inscription (1st century B. C.) also invokes Saṅkarṣaṇa and Vāsudeva among other deities.

The discovery of the pieces of palm tree and *makara* sculptures, which were the emblems on the banners of the Vṛṣṇi heroes at Besnagar, indicates that there might have been some establishment at the spot wherein Saṅkarṣaṇa and Vāsudeva must have been worshipped in their individual capacity. The stone images of the five Vṛṣṇi heroes, installed at Mathurā about the 1st century B. C., show that they were worshipped as hero-gods at that time.

The identification of the Malhar image as Vāsudeva, however, rests on the supposition that the *añjali* pose was not the original feature.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 35-40

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II. ARTS AND CRAFTS

Agrawal, R. C.

ĀHĀḌA KĪ PRĀCĪNA MŪRTI KALĀ (ANCIENT SCULPTURES OF ĀHĀḌA)

On the uppermost stratum of the Āhāḍa mound, excavated a few years ago, much material of the Kuṣāṇa period is found. Parts of votive tanks and broken earthen images described below are of great significance :

1. *Earthen images*:

(*i*) The lower part of a statuette of the pot-bellied Kubera, (*ii*) a female torso, (*iii*) a dancing woman with one of her arms raised and (*iv*) terracottas of Āhāḍa animals.

2. *An image of the Sun* :

This is a huge idol made in the 10th century. It appears that this idol was placed in the sanctuary of the temple which is now a Kālī temple. The god is seated in a chariot pulled by seven horses and driven by Aruṇa.

3. *Gaṅgodbheda tank* :

It is a 10th century square-tank. Two inscribed stones were found erected on two sides of entrance to this tank. One of them is of the year 1001 which is of very great importance. The name of the tank, given above, is inscribed in the 13th line of the inscription. The 10th line reads as follows :

'The person known as Ādivarāha installed the image of God Ādivarāha in the Ādivarāha temple.'

Great sanctity was attached to the tank in those days. The walls of the tank were found studded with broken images of which the principal ones are those of (*i*) Cāmuṇḍā, (*ii*) Lakṣmīnārāyaṇa, (*iii*) Gaṇapati, (*iv*) Brahmā-Sāvitrī, (*v*) Śiva-Pārvatī-vivāha, (*vi*) Ṣaṇmukha Kārtikeya and (*vii*) two images of Viṣṇu.

4. *Vāmana* :

Innumerable idols taken from demolished temples are set inside and outside the Jain temples in the village Āhāḍa. One of them represents the god Vaṭuka-Vāmana.

5. *The unique Matsya-Kacchapa figures* :

On the upper part of one of these statues, there is a figure of a fish and on the other, that of a tortoise. In this way, they represent the

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Matsya and *Kūrma* incarnations of Viṣṇu in a style which is their own.

6. *Trimukhī Viṣṇu*:

A beautiful three-faced Viṣṇu idol was also found in the Gaṅgodbheda-tank. It is made up of white stone. The idol has 14 arms and is flying on the back of *Garuḍa*. It appears that the image is a combination of Yoga-Nārāyaṇa and 'Ananta'. There are some other sculptures of iconographic interest found at the site.

—*Sod. Pat.* Vol. XIV No. 1, January 1963, pp. 46-52

Agrawala, R. C.

ANIMAL-FACED SCULPTURES FROM RAJASTHAN

A number of ancient sculptures and terracottas, depicting animal-faced deities and attendant figures in Rajasthan, have an important bearing on the contemporary iconography of the country.

1. *Vaiṣṇava Sculptures*:

(*i*) A life-size statue of boar-faced Varāha of the 5th century A.D. is preserved in a small chapel at Kāmān (Bharatpur). The right hand rests on the right thigh and the left hand with rosary beads is raised up. There is the utter absence of Vaiṣṇava weapons.

(*ii*) Equally important are a few icons of boar-faced Vārāhī, in dancing pose, holding a fish in one of the hands as in the 8th century Ābānerī panel. There is also a boar-faced seated Vārāhī with a fish actually between her teeth, in the British Museum, London. This is unusual in ancient Indian iconography.

(*iii*) The zoomorphic representations of Varāha in sculptures of Rajasthan are equally interesting, reminding us of the Fish and Tortoise incarnations of Viṣṇu.

(*iv*) Three unique and independent sculptures of horse-faced *Hayagrīva* at Kotah, datable to 9th or 10th century A.D., bear a mace, manuscript and water-pot. In one image we find a serpent instead of a manuscript.

(*v*) Terracotta figures of Garuḍa in animal form in Gupta art and its hybrid form in the 6th century statue of Vaiṣṇavī in Dungarpur are worth noting. Later, we find Garuḍa with human body and bird-wings and at times with bird-nose.

(*vi*) The cult of Viṣṇu having additional faces of a Boar and a Lion, was evolved at Mathurā during the Gupta period and became popular in Kashmir. Then it spread in Rajasthan.

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Still more important are two male and female statues at Bijoliāṁ, with faces of a lion and a boar towards the sides and a horse in the centre. This reminds us of a five-faced statue of Viṣṇu from Kannauj, having fish and tortoise faces one upon the other on one side, lion and boar faces on the other side and a human form in the centre. This cult of blending was probably evolved on the eve of the struggle of the Guptas with foreigners.

(*vii*) Lion-faced *Narasiṁha* images from Rajasthan are equally interesting. A noteworthy piece of this group hailing from Devāṅgaṇa (Abu) is dated towards the beginning of the 9th century.

2. *Yakṣa-Yakṣī Figures* :

(*i*) Kṛṣṇa-līlā panel from Maṇḍora of the Gupta period depicts the Govardhana mountain, with wild beasts and also a horse-faced Yakṣī. This reminds us of the identical *Aśvamukhī* figures in the early art of Sāñcī, Mathurā, etc.

(*ii*) At the ancient site of Rairh (near Jaipur), a tiny terracotta plaque yields an elephant-faced Yakṣī (*Gaja-mukhī*). From Sambhar (near Jaipur), we get some goat-faced or horse-faced persons, probably some Yakṣa figures. The ancient site of Raṅgmahal in Bikaner region yielded a number of terracotta heads, resembling the goat-eyed ones from Ahicchatra. A bull-faced Yakṣa from Kirāḍu in a seated pose carrying a serpent, etc., is an important specimen in Indian Iconography.

3. *Saura Icons* :

The representations of Aśvinīkumāras in the plastic art of Rajasthan are quite noteworthy. The Sūryanārāyaṇa statue of the 8th-9th century presents the horse-faced Aśvins as attendants. Each one of the three Aśvins carries a citron-fruit in left hand with upraised right hand in *abhaya* pose. Another representation of the Aśvins in standing pose is at Sūrya Temple of Varmāṇa, Sirohi. The Sun Temple at Chittor depicts independent images of two-armed and horse-faced Aśvins in standing position. This independent representation in the plastic art of Rajasthan is of great importance.

The Rajaputana Museum preserves a stone relief of six constellations in seated pose and faces of various animals. This is a rare relief in Indian Iconography.

4. *Aja-Ekapāda* :

From the iconographical point of view, we find a unique early Gupta representation of *Aja-Ekapāda* in the museum at Bikaner. In it we find one-legged and goat-headed male in standing pose. The intimate re-

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lationship between *Aja-Ekapāda* and *Ahirbudhnya* is found even in the Vedas. Aja was a form of Agni—a goat-headed deity with the symbol of *yajñopavīta*.

5. *Śaiva Sculptures*:

(*i*) The elephant-faced Gaṇapati has well been depicted in the ancient art of Rajasthan. We find important icons of this variety in Dungarpur Museum and a four-faced Gaṇapati on Ghaṭiyālā column with four inscriptions.

(*ii*) At Nāgdā, the Bahu Temple presents the image of a 'bovine-headed' goddess Vṛṣabhā in seated pose. A fine example of Vṛṣabhā is preserved in Indian Museum at Calcutta.

(*iii*) An elegant post-Gupta statue of *Ardhanārīśvara*, in standing pose, with *Nandikeśvara* resting his right hand on the thigh of Śiva, is an interesting representation of *Adhīkāra-Nandī*, recalling a somewhat similar attendant figure in Harihara panel from Bādāmī. Such figures are quite rare. Noteworthy is the late Gupta statue of Nandī from Pawāyā—ancient Padmāvatī.

(*iv*) The cult of Mahiṣāsuramardinī-Durgā was popular in Rajasthan as is evident from the discovery of a number of interesting statues and plaques.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 303-9

Agrawala, R. C.

RĀJASṬHĀN KE PRĀCĪNA DEVABHAVANA (ANCIENT TEMPLES OF RAJASTHAN)

The Buddhist shrine of the Mauryan age at Bairāṭa in the Jaipur state is the oldest one. At Nagarī near Chittor, some fragments of a stone containing an inscription relating to Saṅkarṣaṇa-Vāsudeva in the Brāhmī script of the Śuṅga period have been found. At Raṅgmahal, Pira Sultan, etc., there are terracotta reliefs executed under the influence of Kuṣāṇa art. They form part of Śaiva and Vaiṣṇava temples and are now preserved in the Bikaner Museum. An image of *Ekamukhī Śiva-liṅga* of the Kuṣāṇa period exists in the Bharatpur Museum and a *Caturmukha-Śiva-liṅga* has been found at the village Nānda, seven miles from Puṣkara.

The pillars of the Gupta temple at Maṇḍora near Jodhpur showing glimpses of the life of Kṛṣṇa are preserved in the Jodhpur Museum. An inscription dated 423 A.D. from Gaṅgadhār preserved in the Jhālāvār Museum is interesting. Important stone images have been found at Jagat, Tanesara, Kalyāṇapura, Āmaghara, etc. A fragmentary inscription from Chittorgarh refers to the construction of a shrine of Manoratha Svāmī.

—*Va*, Vol. VI, No. 1, January 1963, pp. 61-75

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Agrawala, R. C.
PRATIHĀRA YUGĪNA KUCHA MAHATVAPŪRṆA MANDIRA VA PRATIMĀYEN (SOME IMPORTANT TEMPLES AND IMAGES OF THE PRATIHĀRA PERIOD IN RAJASTHAN)

The temples of Osiān and Ābānerī containing images of Harihara are noteworthy.

In the well near Ābānerī, many images are studied. At Buchkalā, 32 miles from Jodhpur, there are two temples containing images of Pārvatī, Gaṇapati and Harihara as well as an image of Sūryanārāyaṇa with an inscription dated 872. The finds of Ghaṭiyālā, 30 miles from Jodhpur, are also important.

—*Va.* Vol. VI No. 1, January 1963, pp.76-83

Agrawala, R. C.
A RARE IMAGE OF VĀRĀHĪ IN THE BRITISH MUSEUM

The image in question seems to have been found in Rajasthan or Central India and presents the four-armed goddess as boar-faced as usual and taking her seat over a couchant buffalo. Depicted in *lalitāsana*, she carries a bell, a cup and a child in her hands and holds a fish in her mouth. She may be identified with the goddess Vārāhī, the consort of the Varāha form of Viṣṇu.

—*OA* Vol. IX No. 3, Autumn 1963, p. 167

Agrawala, R. C.
SOME ANCIENT SCULPTORS AND ARCHITECTS OF RAJASTHAN

Little information is available about the sculptors and architects of ancient India. Rajasthan fares no better in this respect than other parts of India. Yet, some of the stone inscriptions of Rajasthan are found to mention the names of certain architects. The author refers to such inscriptions and the artists, etc., mentioned therein.

An inscription of V.S. 741 from Nagara (near Toṅk, Jaipur) mentions the construction of a step-well (*vāpī*) by expert masons from Bhillamāla (near Jodhpur). The names of the *Sūtradharas* associated with the work are Sūryavarman, Grahavarman and Gaṅgāvarman. They are mentioned as efficient in the art of making sculptures, science of architecture, etc. Further, the work of engraving the particular *praśasti* on the stone-slab was performed by Nāgavarmā, son of Yaśovarmā. An inscription, dated V.S. 744 and incised on a Jaina bronze from Piṇḍavāḍā (Dist. Sirohī, Rajasthan), mentions that its sculptor Śivanāga was an expert in creating manifold forms even as the Creator Himself. The bronzes cast by him are elegant specimens of metal casts of the school of the Ancient West during the 7th century.

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Master-artists are often named with dignified epithets, *e.g.*, Pālhana, engraver of the Semara plate of V.S. 1223 is termed a *pitalakāra* and is called a *śilpin, vijñānin,* etc., in the inscriptions of V.S. 1228 and 1233, respectively. Sūtradhāra Cicca, builder of the temples at Khajurāho, is called as *vijñanakartta* in an inscription of V.S. 1059. Caṇḍa Śiva, the builder of the 10th century Harṣanātha Śiva Temple near Sīkar (Rajasthan), was like Viśvakarmā. The Jhālāwār Museum Inscription of V. S. 746, referring to a sūtradhāra Vāmana, states that he was conversant with the art of engraving a *pūrvvā* (*i.e.*, *Praśasti*).

The Nāgdā Inscription of V.S. 718 refers to the nature of letters in the particular *praśasti* engraved by Yaśobhaṭa. An inscription of V.S. 1166 from Arthūṇā refers to an engraver Sumaka as a *vaijñanika*. Early mediaeval inscriptions from Kalyāṇapura and Tasāī (Alwar) refer to the work of engraving as being entrusted to the *hema-kāras* (goldsmiths) and name two of them, Nāgāditya and Māhaṭa. The Dabok Inscriptions of Harṣa year 207 refer to the engraving of a *praśasti* by one Vṛddhināga. The Jodhpur Inscription of Gurjara Pratihāra Bāuka (V.S. 894) and Bayānā (Bharatpur) Inscription (V.S. 1102) are mentioned to have been engraved by the goldsmiths Kṛṣṇeśvara and Śrīpāla, respectively.

The Buchkalā (Jodhpur) Inscription of V.S. 872 refers to sūtradhāra Pañcahari, son of Deiā. A somewhat contemporary stone record from Kāmān (Bharatpur) refers to a guild (*śreṇī*) of the *sthapatis* or master-builders. The Siyodoni Inscription mentions many artisans including the stone-cutter.

The Vasantagarh (Sirohī) Inscription of V.S. 1042 states that the local Sun Temple was restored by sūtradhāra Deuka. The Kansūa (Kotah Distt.) Inscription of V.S. 795 informs that the Temple of Śiva was built by sūtradhāra Ṇaṇṇaka and that the *praśasti* was engraved by Śivanāga. The Kirāḍu Inscriptions of V.S. 1209 and 1218 refer to sūtradhāras Bhāila and Yaśodeva respectively. The architect who built the Lūnivasati at Mt. Abu was Śobhanadeva. The rounded panel of the 12th century *maṇḍapa* at Vimalavasahi, Mt. Abu, presents in the dome of the ceiling goddess Sarasvatī flanked by two architects on the two sides. The architect to the left is inscribed as Loyaṇa sūtradhāra, while the other is inscribed as Kelā.

The 15th century inscriptions from Udaipur region of Rajasthan present very interesting data. Repairs to the Samidheśvara Temple at Chittor were done by sūtradhāra Māna. Karaṇā and Phanā were famous sculptors during this period. A number of Sanskrit works in this field were composed by sūtradhāra Maṇḍana, a famous architect of Mewar. He was probably inspired by the work on architecture, *Aparājita-paripṛcchā*, compiled by his predecessor Bhuvanadevācārya. Here, the author gives

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the genealogical table of Maṇḍana's family on the basis of epigraphs from Mewar. The family of sūtradhāra Jaitā was associated with the construction of the tower at Chittor. Here, the genealogical table of Jaitā is given.

The well-known Jaina Temple at Rāṇakapur was built by sūtradhāra Depāka in V. S. 1496. Mukunda and Bhūdhara, architects of Bhaṅgorā clan, built the Jagadīśa Temple at Udaipur in V.S. 1709 and received State awards for that.

Inscriptions of V.S. 1518 on Jaina Bronzes installed at Achalgarh Fort near Abu, refer to three eminent sūtradhāras, Nātha, Lumbhā and Lāmpā.

In the end, the author says that an exhaustive study of the sculptors and architects of Rajasthan would be interesting.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 329-34

Ali, Mohammed

THE GRAECO-BUDDHIST ART OF GANDHĀRA

A great mass of sculptures and reliefs discovered from the various sites of Eastern Ariana is now known by the name of the Graeco-Buddhist art of Gandhāra. They consist mostly of images of the Buddha and relief sculptures representing scenes from the Buddhist texts.

Greek as well as other foreign influences stimulated mythology and imagery in Buddhism and Hellenistic culture in the 2nd century B.C., which led to the development of a new school of art, in which Bactria played an important part.

Figures of the emperors and notables of the Roman Empire and some other details were adapted to the Buddhist problem and they found their way into the sculptor's workshop of Gandhāra. But they were transmitted by the Buddhist craftsmen and given a Buddhist context. The first Gandhāra statue of the Buddha was made in the early part of the 1st century B.C. at the latest. Though the technique was borrowed, the art was essentially local in spirit and was closely employed to give expression to the beliefs and practices of the Buddhists.

—*Ad.* Vol. XI Nos. 2-4, 1963, pp. 1-5

ANTIQUITIES FROM INDIA, PAKISTAN AND NEPAL

Recent additions to the Department of Oriental Antiquities include (1) a gold female figure with a child clinging to her skirt and holding a bunch of grapes, probably representing the Indian goddess of good fortune, found in the N.W.F.P., (2) limestone figure of the Sun-God Sūrya, flanked

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by his supporters Daṇḍa, the Measurer and Piṅgala, the Recorder with the inkpot and pen, with Scythian type hats, from Madhya Pradesh and (3) two wooden panels carved with figures of the Bodhisattvas Avalokiteśvara and Mañjuśrī flanking a now lost central Buddha figure from Bengal.

—*BMQ* Vol. XXVI Nos. 3-4, 1963, pp. 130-31

Bhattacharyya, Dipakchandra

IMPORTANCE OF THE STUDY OF ICONOGRAPHY

The study of iconography enables one to ascertain the religious affiliation and helps in understanding the ideology of a particular faith to which the images of the divinities belong. It is an indispensable prerequisite for understanding the religions of ancient India.

The study of iconography reveals the absorption of deities of a particular religion into another. Jainism accepted Brāhmaṇical deities like Lakṣmī, Sarasvatī, Pārvatī, etc. Padmapāṇi Avalokiteśvara is iconographically and ideologically indebted to Viṣṇu. Vajrayāna Buddhist gods Heruka, Jambhala and Mārīcī are counterparts of the Brāhmaṇical deities Śiva, Kuvera and Sūrya, respectively. Brāhmaṇical goddesses like Manasā, Tārā, Chinnamastā and Kālī are derived from the Vajrayāna goddesses Jāṅgulī, Mahācinātārā, Vajrayoginī and Nairātma, respectively.

The Buddhists, in order to exhibit the superiority of their gods and goddesses, designed several deities showing disrespect and ill-treatment to the Brāhmaṇical gods. But there is absence in Brāhmaṇical religion of disregard for any god of the alien faith. The sectarian rivalry gradually yielded place to cult-syncretism, which is illustrated by numerous mediaeval sculptures.

The study of iconography not only gives us new information but also corroborates the evidence gathered from other sources.

The images of divinities sometimes bear inscriptions giving names of the donors of images, contemporary rulers and dates, which help us in reconstructing the history of little known or obscure periods of Indian history.

An intelligent study of iconography may also reveal interesting information about the social and cultural traits of the people who made and worshipped the images. The study also adds to our knowledge of ancient Indian architecture and painting. A fair knowledge of this subject is essential for interpreting correctly the theme and content of ancient Indian art.

—*CR* Vol. 168 No. 3, September 1963, pp. 274-77

CHART OF ICONOGRAPHY

This is a list of 510 icons with their Sanskrit and Tibetan names and lithographic impressions.

—*Marg* Vol. XVI No. 4, September 1963, pp. 38-43

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Devahuti, D.

ROLE OF ARCHITECTURE AS REVEALED BY EARLY INDIAN ART

Bharhut represents a civilization and a structure of society that was mainly rural and agricultural. Mathurā and Amarāvatī reflect the tastes and attitudes of a new middle class given to industry and trade.

Bharhut art marks the change-over from the wood to the stone medium. Indian art was influenced by the art of the outside world.

—*IAC* Vol. XII No. 2, October 1963, pp. 82-89

Elsey-Double, E. S.

INDIAN ART AT OXFORD, THE NEW DEPARTMENT AT THE ASHMOLEAN

The author describes some pieces of Indian art in the Ashmolean Museum, *e.g.*, a terracotta Yakṣiṇī from Tamluk *cir.* 100 B.C., a red sandstone relief of Yakṣiṇī from Mathurā (1st-2nd century A.D.), a bronze image of Viṣṇu with a lotus with each of its petals carrying a small bronze figure of one of the incarnations of Viṣṇu from Nepal (12th century A.D.), a grey schist relief of the *parinirvāṇa* of the Buddha from Gandhāra (1st century A.D.), a stone standing Buddha 44½" high of the 9th century A.D., Śiva-Dakṣiṇāmūrti from South India (10th-11th century A.D.), two heads from Mathurā including one of Śiva (5th-6th century A.D.), a male head with moustache from Akhnūr (Kashmir) of the 8th century A.D., a 21¾" *Nandin* from South India (16th-17th century A.D.), a beautiful bronze image of *Gaurī* from South India (14th century A.D.), a grey schist seated Bodhisattva of Gandhāra school from Hoti Mardan (1st century A.D.), etc.

—*AL* Vol. XXXVI No. 2, 1963, pp. 27-31

Gnoli, G.

THE TYCHE AND THE DIOSCURI IN ANCIENT SCULPTURES FROM THE VALLEY OF SWAT

Among the sculptures found in the Swat Valley, there is a piece of exceptional importance, a frame with five panels. Starting from the bottom, the first panel depicts a sitting *Yakṣa*, the second, two standing male figures holding hands, the third, a divinity with six arms in a frontal position and the fourth, two standing female figures in a frontal position.

The types of standing Dioscuri in this frame are evidently barbarised showing that they represent a phase posterior to that of Greek domination. The type of the Tyche also belongs to a stylistic phase of Hellenistic art well-advanced in time and characterised by the so-called Pārthian influence. Thus they belong to the Śaka-Pahlava period.

The male divinity with six arms, holding *cakra* and *vajra*, recalls the iconography of Śiva on the coins of the Kuṣāṇa king Huviṣka. A sculp-

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ture recently discovered at Saozma Kala, now in the Museum of Mazār-i-Sharif, presents an iconography of the god typically Hellenistic in its attributes, the club, the leontis, the trident and the apples of the Hesperides. The comparison between this sculpture and the types of Śiva on the Kuṣāṇa coins shows, without possibility of doubt, that the classical influence was the determining factor in the formation of Śiva's iconography.

Thus, it appears that in the formation of Śaivism, the cults diffused among the peoples of the mountainous zones of Afghanistan and Swat undoubtedly played a very important role. It is very probable that the warrior god of Swat is a part of the phase of Śaivism, which we might call 'pre-historic'. His figure can be associated with that of the god of Mount Jāguḍa and other mountain gods.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 29-37

Goetz, H.

TWO ILLUSTRATED PERSIAN MANUSCRIPTS FROM KASHMIR

In 1949, the Fitzwilliam Museum in Cambridge acquired from the P.C. Manuk Collection a manuscript of Sa'dī's Bostān written in 1505 A.D. by Abū'l-Hasan ben Razavī in Srinagar. The author is of the opinion that the miniatures of this manuscript are not very satisfactory, though they have been executed by a skilled hand. The drawings are very careful, but have nothing of the calligraphic verve of good Persian miniatures and the colours are rather dull. In case these miniatures might be characteristic of the pictorial style of their time, they would reveal a rapid decline since the golden age of Zain-ul-'Ābidīn.

The most elaborate one shows nude ladies in a hammām. The other figures represent the hunters, etc. The verve of the drawing and the Persian costume and turban of the bust of the youth appear to be of 16th century. In the author's opinion, the painter was Āqa Rizā, who had come to India as a companion of prince Muzaffar Husain Mirzā who in 1595 had sought refuge at the Mughal Court, handing over Quandahar to Akbar.

The author has inspected another manuscript which might have come from pre-Mughal Kashmir. It is a fine Khamsa of Nizāmī in the Dogra Art Gallery at Jammu.

The author concludes that Islamic painting under the Sultanate of Kashmir seems to have been a mere variety of Persian painting, in contrast to contemporaneous architecture. Pictorial art continued the Islamic tradition up to the present day, though switching over to Mughal and Perso-Afghan motives. The Hindu style of painting, derived, in the last instance, from the Kangra-Rajput school and characterised by rather small,

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generally Tāntric miniatures in minium-red and gold, was introduced first by the Jammu Mahārājas. Both these Kashmir styles still need exploration.

—*Ar. A* Vol. IX Nos. 1-2, 1962-63, pp. 61-72

Govinda, Lama Anagarika

SOLAR AND LUNAR SYMBOLISM IN THE DEVELOPMENT OF STŪPA ARCHITECTURE

The physical elements, stages of consciousness corresponding to them, and that which transcends them, have their place in the psychocosmic image of Man and this suggests a psychocosmic interpretation of the *stūpa* symbolism. One can see hidden in the Nepalese *stūpa* a human figure—crossed legs in the base, the body up to the shoulders in the hemisphere and the head in the *harmika*. This also corresponds to the doctrine of *cakras* through which consciousness develops from experience of material sense objects, through that of pure mental objects, to the supramundane consciousness of enlightenment. The *cakras* are the radiating centres of psychic force in the human body. The solar and human forces move up and down between the seven *cakras* along Piṅgalā and Iḍā, respectively. The former have the properties of intellectual activity, representing the conscious, differentiated, individualised life. The latter have the regenerative properties and the unity of undifferentiated subconscious life as represented by the latest creativeness of seed, egg and semen.

In the Tibetan treatise on the Yoga of Psychic Heat, we are told that when the solar vital force unites with the lunar one, which stands for the five elements, enlightenment is gradually attained. Thus, in early Buddhism as well as in the later Tibetan Yoga, bodily harmony was both the effect and the condition of all higher spiritual attainments.

On the basic transcendental ideas, psychic processes could be expressed by material equivalents, either in terms of the human body or in terms of colours and architectural forms. The elements, in their turn, are symbolised by particular colours and particular basic forms. Earth is represented by a yellow cube, water by a white sphere, fire by a triangular body, air by a green bow-shaped semi-circle or hemisphere and ether by a blue dot or a multi-coloured flaming jewel. It is significant that the basic principles of the later *stūpa* architecture prevalent in the northern countries of Buddhism are represented by a sphere upon a cube, a cone or pyramid up in the sphere and upon that, a cup-like hemisphere which carries a drop-like body upon its plane surface.

—*Marg* Vol. XVI No. 4, September 1963, pp. 15-17

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Gupte, R. S.

THE DANCING PANEL OF AURANGABAD CAVES

In a panel in Aurangabad Cave No. 7, which is a *vihāra*, a young and beautiful female dancer is shown dancing with gay abandon. The dance panel in Cave No. 1 at Ajanta is similar to the Aurangabad panel in certain respects. But at Ajanta is depicted the story of king Mahājanaka determined to renounce the world and the Queen-Mother arranging a dance performance to entangle her son in the snares of passion.

The Aurangabad figure answers perfectly the description of the Yakṣī of *Meghadūta* and it appears that this girl serves the same purpose. The sculpture is a masterpiece of art.

The only possible explanation one could offer is that the dancing panel represents a variation of the Māra theme, in which Hindu ideas play a dominant part. It may have been inspired by the Ajanta painting which preceded it in point of time.

Māra is an important figure in the mythology of the Buddhists. He is the God of Death and he likes to keep people entangled in the cycle of birth and death. He is the Buddhist personification of Kāma and the seven beautiful female artists depicted in the dance panel are Māra's daughters who are also allegorical creatures. They represent craving, hate, lust, etc. The Hindu belief in *Ṣaḍripus* is well-known, but, according to the *Varāha Purāṇa*, there are eight Mātṛkās who represent eight vices. The qualities attributed by *Varāha Purāṇa* to the Mātṛkās are those attributed by Pāli and Sanskrit Buddhist canon to the daughters of Māra.

It appears that *Varāha Purāṇa* was followed by the artists of Western Deccan and it is quite possible that the *Varāha Purāṇa* idea influenced the artists who sculptured the dance panel of Aurangabad.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 181-86

Jain, Niraj

KHAJURĀHO KĀ PĀRŚVANĀTHA JINĀLAYA (PĀRŚVANĀTHA JINĀLAYA OF KHAJURĀHO)

Neighbouring region of Khajurāho in ancient India was known as Vatsadeśa, which was known in mediaeval period as Jejāka-bhukti and later the same was called as Bundelkhand. There is a series of Śaiva, Vaiṣṇava and Jaina temples at Khajurāho. Series of Jaina temples at Khajurāho is known as series of eastern temples. Of these temples, the Pārśvanātha Temple (10th century) is the best from every point of view.

During the reign of Candella king Dhaṅga (950-1002 A. D.), there lived a wealthy merchant named 'Pāhila' at Khajurāho. He constructed this beautiful and large Temple of Pārśvanātha. 68′ in length and

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35′ in breadth, the temple is situated, like other temples of Khajurāho, on an extensive and lofty pedastal. It is a Pañcāyatana type of temple of Nāgara style. There are hundreds of minarets, large and small, on this temple. There are various images on the external wall of the temple. Some of these images are described in detail in the article. Other details of the construction of the temple are also given.

On the door of the temple, there is an inscription of 1011 Vikrama era which gives the information as noted above, that the temple was built by Pāhil during the reign of king Dhaṅga. Many eminent writers, such as Fergusson and Stella Kramrisch, have admired the artistic beauty of this temple.

—*Ane.* Vol. XVI No. 4, October 1963, pp. 150-54

Khokar, Mohan

ŚAIVISM AND VAIṢṆAVISM IN INDIAN DANCE

There is a fairly pronounced Śaiva and Vaiṣṇava element in Indian dance, ample evidence of which is available in the mythological lore, in the classical, folk and ritualistic dances of India and in the numerous representations of dance poses in Indian art.

Bharata-nāṭya, believed to be the earliest form of classical dance in India, is mostly in honour of Śiva. Though Śiva and Pārvatī are included in Bharata-nāṭya themes, Skanda provides most of the *śṛṅgāra-rasa* in them. Later on Vaiṣṇavite themes also came to be employed and today we find an equal proportion of Śaivite and Vaiṣṇavite themes in the *abhinaya* of Bharata-nāṭya.

Almost all the Kuravañjis, which are not addressed to any king, are written in honour of Lord Śiva. One of them — *Aḻagar* — is in honour of Viṣṇu.

The *Bhāgavata-Mela-Nāṭaka* of Tamil-Nāḍ and the *Kūcipūḍi* tradition of Āndhra are almost exclusively Vaiṣṇavite and in the *Kathakali* repertory also, the majority of themes are Vaiṣṇavite.

Kṛṣṇaṭṭam, Rāmanāṭṭam and Cākkiār Kūttu, all use themes based on the *Rāmāyaṇa* and the *Mahābharata*. The thematic portion of the *Kathak* dance of Northern India originally pertained almost exclusively to Kṛṣṇa, but later on a few dealing with Śiva were added. *Maṇipuri* dancing is at present a predominantly Vaiṣṇavite art, but it had, at the outset, strong affiliations with the tenets of Śaivism. Though played at the time of *Śivarātri*, there is no rigid sectarianism in the staging of *Yakṣagāna* plays.

The Chhau dance of Orissa and Bihar is dedicated to the Ardhanārī representation of Śiva, but the themes are not exclusively Śaivite. Orissi dance is mainly Vaiṣṇavite.

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Even in the folk dances of India, like *Rāsa-līlā, Jātra, Daṇḍīya-rāsa, Ojapali, Bohada, Karagam, Garba* and *Kavaḍi*, there is a sort of Vaiṣṇavism and Śaivism.

—*BITC* Pt. I, 1963, pp. 1-16

Mahapatra, S. S.

A RARE VIṢṆU-LOKEŚVARA IMAGE FROM MIDNAPUR, WEST BENGAL

The elegantly carved image of Viṣṇu Lokeśvara in sand-stone found in the obscure remote village of Pathra, 10 miles from the district head-quarters of Midnapur, is described in detail, as a Viṣṇu image absorbing Mahāyāna features. The same type of Viṣṇu-Lokeśvara is also found from Dinajpur datable in the 12th century A.D. These characteristics are also noticed in the Ghiyasabad and Sagardighi figures of multi-handed Lokeśvara-Viṣṇu images.

The author is inclined to ascribe the image to the late 9th century A. D.

Images of the Buddha are worshipped as Śiva or Viṣṇu in many places in Bengal. Śiva and the Buddha were integrated in Java and Bali.

The structural activities of this ancient locality appear to have covered approximately a period of 200 years from the 17th century A.D. to the 18th century A.D.

—*FL* Vol. IV No. 3, March 1963, pp. 88-91

Majmudar, M.R.

A NEWLY DISCOVERED VIṢṆU IMAGE FROM ḌHĀṄK

A Viṣṇu image has been discovered from Ḍhāṅk and is preserved in the Gandhi Smṛti Collection at Bhavanagar. It seems to be a continuation of the Gupta tradition and reminds us of the early Kuṣāṇa sculptures. It is identical with the images of Viṣṇu discovered from Tena and Bhinmāl in Gujarat.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, p. 321

Sharma, Manohar

SYĀNAṆA KĪ PAHĀṚĪ KĀ MADHYAKĀLĪNA DEVĀLAYA (THE MEDIAEVAL TEMPLE ON THE HILL OF SYĀNAṆA)

The author has described his research tour in the aforesaid region. He has referred to three temples of red-stone, shaped like a chariot. The images of the temple are sculptured like those of Harṣanātha and Tūndā.

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In the central temple, there is a pillar containing an inscription of the 14th century of the Vikrama era, which has now become indistinct.

—*Va.* Vol. VI No. 1, January 1963, pp. 7-9

Milkovich, Michael

ANCIENT ART IN THE WORCESTER ART MUSEUM

The author describes the art-pieces from India in the Worcester Museum. In the twenties, a standing Buddha, a frieze of figure from Gandhāra and a lively bronze Pārvatī were acquired for this museum. A bronze group of Indian gods from South India of the 11th-12th century belonging to the Coḷa period is remarkable. This group, cast by the lost-wax method, represents Śiva, his consort Pārvatī and their son Skanda. The bisexual nature of Śiva, evident here only in the different ornamentation of his ears (a man's ear-ring in the right ear and a woman's in the left), places him in the Hindu hierarchy before Brahmā or Viṣṇu.

—*Arc.* Vol. XVI No. 3, September 1963, pp. 154-61

Mireille Benisti

LA VEDIKĀ ORNEMENTALE (THE ORNAMENTAL *VEDIKĀ*)

The word *vedikā* is utilised in the terminology of Buddhist architecture in the sense of the balustrades of *stūpas*, especially those, which go round the monuments marking off the passage of circumbulation (*pradakṣiṇā-patha*). They are called *vedikā*, because they depend upon the *vedī*. The *Mahāvaṁśa* distinguishes between the *pāda-vedikā* (the barricade at the bottom, which marks off the *pradakṣiṇā-patha*), *kucchi-vedikā* (the barricade of the belly of the dome) and the *muddhavedī* (the barricade at the head of the summit).

It is very probable that the stone *vedikā*, which one finds at ancient sites, has succeeded the barricades of wood, which encircled the sacred objects and places.

Corresponding to architectural *vedikā*, there are also ornamental *vedikās*, employed for decoration purposes and as sculptural motifs. A passage of the *Mahāvaṁśa* mentions the *vedikā* among the ornaments, which the painters depicted on the *stūpas*.

The author of this article has traced eight forms of the motifs of the ornamental *vedikā*:

(1) The *vedikā* made of pillars (*staṁbha*) and transversals (*sūci*) between the plinth and the uppermost transversal with no decoration.

(2) The *vedikā* made of the inter-crossings of pillars and transversals between the plinth and the uppermost transversal with the pillars showing ornamentation of half medallions in high or low relief.

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(3) The *vedikā* having pillars with half medallions as in type (2), but having the uppermost transversal decorated with the design of a garland or leaves of acanthus and the plinth decorated with lines of animals or motifs of leaves.

(4) The *vedikā*, besides having the characteristics of type (3), showing the pillars and transversals ornamented with medallions which are of the form of a lotus and are done in low relief.

(5) The *vedikā*, having all the characteristics of type (4), but having the medallions on the transversals done in high relief.

(6) The *vedikā*, having the medallions in low relief on the pillars and high relief on the transversals, the succession of the pillars and transversals being interspersed with the representation of symbols like throne, tree, *stūpa*, etc., with persons crowding round them.

(7) In this type, the intercrossing of pillars and transversals is considerably reduced. The scenes are closer to each other and are richly decorated.

(8) The medallions on the transversals disappear. The scenes follow each other and are separated by columns.

The earliest evidence for type 1 goes back to the 2nd century A.D. and that for the latest (type 8) reaches up to the 3rd and 4th centuries A.D. Thus the evolution of the ornamental *vedikā* is spread over a period of about 600 years.

The first type is found throughout the country and is based on actual models of that period. The second type is attested at Mathurā, Kanheri, Nāsik, Khaṇḍagiri and Sāñcī. It is also observed in the art of Gandhāra as well as that of Kashmir.

The 3rd type is noticed at Nāsik and even at Gandhāra. It is noteworthy that types 2-3 are not found at Amarāvatī. Type 4 exists at Amarāvatī, Kanheri and Begram; type 5 is present in the third cave at Nāsik; type 6 at Amarāvatī and Jaggayyapeṭa; type 7 at Amarāvatī, Nāgārjunakoṇḍa, Goli, etc. Thus it is clear that the later types of the ornamental *vedikā* were prevalent, particularly in Āndhra-deśa and were conspicuous by the absence of it in other parts of India.

The author traces the chronology of the Buddhist art of the aforesaid sites in terms of the evolution of the forms of the ornamental *vedikā* studied in this paper. He notes that sometime in the 4th century A.D., the *vedikā* disappeared from the Buddhist architecture and consequently from the sculptural domain also.

—*BEFEO*, Tome LI, Fasc. 2, 1963, pp. 391-402

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Mittal, Jagdish

CARICATURE AND THE COMIC IN ANCIENT INDIAN ART

Caricature which plays a prominent part in politics today, either as pure fun or as a potent instrument to watch the civic rights of the people, their liberty and responsibilities, is a new development. In ancient India, it occupied a minor place in the field of art. Indian art cared more for the permanent and elevating values in life than for the minor aspects of depicting the ludicrous and grotesque. The earliest example of the humorous theme in Indian art is found at Mohenjo-daro. Caricaturish element is manifest, though in a small degree, in the ancient and mediaeval sculpture, literature and paintings. The humorous and the satirical themes received their impetus and vitality from folk-life and folk-art. In spite of the fact that innumerable examples of erotics are found at Khajurāho, Koṇārka and in miniature paintings, etc., the scarcity of the comic and caricature in Indian art is baffling. Erotic sentiments depicted in art found religious sanction from the Kaula Kāpālika cult of Śaivism, but caricature was not considered a serious branch of either painting or sculpture.

—*RL* Vol. XXXIII Nos. 1-2, 1963, pp. 60-69

Nanavati, J. M.

THREE POST-GUPTA SUN IMAGES FROM SAURĀṢṬRA

Iconic Sun-worship known from Kuṣāṇa age, maintaining its development during the Gupta period, became popular in Western India in the post-Gupta period. Varāhamihira endorses this. The three post-Gupta images, discussed here, hail from west coast of Saurāṣṭra.

The oldest of the three comes from Mangrol—the two-armed image with lotus-bearing mutilated hands. A gracefully placed *mukuṭa*, two-stringed necklace, *upavīta*, *vanamālā*, semi-transparent *dhotī*, etc., are the ornaments and costumes of this image. The face is aglow with a compassionate and serene expression.

On either side of the principal image stand the consort and the attendant—Rājñī and Nikṣuphā and Daṇḍī and Piṅgala—respectively. The scythian cap of the attendants is notable. The simple incision marks the halo behind the image.

From (1) the type of *ālaka* on the head and (2) the kind of *mukuṭa* and the ethnic features of the image, its date may possibly be fixed in the 6th-7th century.

Image no. 2 is from Prabhāsa Pātan, the greatest centre of Sun-worship in mediaeval period. This image probably belonged to the Sun temple of Arkasthala. The left hand (mutilated), holding the lotus stalk, the calm and blissful round face, an octagonal *mukuṭa*, two-stringed *mālā*

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folded *uttarīya-paṭṭa* reaching up to the feet, a transparent *dhotī*, plain shoes—these are the characteristics of this image.

The image is certainly of the post-Gupta period. On stylistic grounds, the image may be dated to early 8th century.

The 3rd image from Jamnagar Museum stands in *Samabhaṅga* with full blown lotus in each hand. The vestigial wig on the head and *mukuṭa* similar to that of the images of Sūrya and Viṣṇu of mediaeval period, *Prabhā-maṇḍala* behind the head, *uttarīya-vastra*, *hāra* and *upavīta* show the mannerism of the Pratihāra-Rāṣṭrakūṭa age. The *kaṭisūtra* is also symptomatic of the late post-Gupta age.

The image belonged to the 8th century; for, its resemblance with an image preserved in the Prince of Wales Museum of Bombay from North Gujarat enables us to fix the age. The latter image has been surmised to belong to the early Rāṣṭrakūṭa period.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 295-96

Panchamukhi, R. S.

BUDDHIST ART IN ĀNDHRADEŚA—THE PREDECESSOR OF CĀLUKYAN STYLE

The earliest Buddhist antiquities in Āndhradeśa come from Amarāvatī, dated probably 200-100 B.C. A net-work of *stūpas* and *caityas* has been discovered in the Krishna valley carrying their chronology roughly to the 3rd century A.D. These monuments were constructed between 300 B.C. and 300 A.D. and show the highest point of development in South Indian Buddhist art. They consist of *stūpas*, *vihāras*, temples, pavilions, carved slabs, Āyaka pillars, etc. The last depict the main events in the life of the Buddha and the *Jātaka* stories.

Since these monuments are spread over four or five hundred years, the style naturally shows two or more stages of development with marks of foreign influences.

The Amarāvatī monuments show the best specimens of a well-developed art of the 2nd century B.C. Their virility, plastic beauty, high intellectual qualities and skilful technique must have taken immense time in reaching that standard. This school, even though influenced by other schools, is not the product of Northern or Western school of art.

In brief, the most important distinctive features of Amarāvatī school are : (1) The construction of the *stūpas* and the introduction of Āyaka pillars and Āyaka platforms. (2) The sculptures, which adorn the platforms, portray the Buddha's birth, his going forth, the Saṁbodhi, the first Sermon and his death. (3) Various lotus designs exhibit a great improvement

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upon the older art of Mathurā and western India. The delicacy and crispness of the carvings are unparalleled. (4) The sculptures show elongation of figures. (5) The narration of many events of importance is also a special feature. (6) The dress and demeanour of Dvārapālakas and coin-like gold medallions show the influence of Graeco-Roman-Gāndhāra art. Still it does not affect the originality of this art. (7) The sculptures are full of vigour.

The early Āndhra art of the Buddhist period shows the process of reviving the best in the Vedic and Buddhist mythology.

The Buddhist art of Āndhradeśa marks the starting point for the development of art-styles in South India.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 310-20

Patel, Ambalal J.

FOLK TERRACOTTAS OF GUJARAT

It is well-known that during festivals, people offer various clay-animals, human figurines, balls, votive tanks, Garba, Ghumat, bamboo-sticks, etc., to the *Grāmadevatās*. The animals are called '*Ghodā*', but actually they could be figurines of horse, elephant, tiger, rhinoceros, cow, buffalo or camel. Sometimes they are offered as '*Swārī*' (vehicle) and sometimes they are offered as '*Bhog*' (sacrifice). This cult of *Grāmadevatā* is very popular, especially in Gujarat.

A person in distress vows to offer a horse or an elephant or a tiger or a rhinoceros to godlings or *Grāmadevatās*. When his wishes are fulfilled, he offers, as a substitute, this trumpery donation. It is worth noting that the worship is carried on generally by non-Brahmin priests, exorcists, *Bhuvas* and *Bhagatas*.

The colour and shape of these terracotta offerings suggest the artistic tastes of the people in activities of daily life.

—*JMSB* Vol. XII No. 1, April 1963, pp. 63-70

Rahula Sankrityayana

TECHNIQUE IN TIBETAN PAINTING

Sometimes Tibetan paintings look predominantly Chinese, sometimes Indian, but nearly always there is that subtle blending of the Chinese and Indian elements in them which makes them neither wholly Chinese nor Indian, but Tibetan. The Chinese influence is apparent in the treatment of landscape. Certain Chinese conventions are also employed. The subtle gradation of light colours is derived from Chinese sources. On the other

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hand, the hieratic scheme of arrangement in paintings with the importance of the central figure, indicated by the relatively greater size, is a wholly Indian conception.

Apprenticeship in painting in Tibet begins at the age of eight and the training is long and systematic under the supervision of a skilled master. Charcoal pencils, brushes and colours are made by the painter himself from the material obtained from different places, far and near.

First is given a preliminary training in drawing. Then the pupil is taught to paint in plain colours separately. He learns what colours should be used to paint different objects like the clouds, the sky, the parts of the body, various garments and the leaves of trees.

Ordinarily the base material used for painting in Tibet is cotton cloth, but silk is sometimes used as well as paper, stone tablets, pieces of wood and mud walls.

Tibetan artists follow a fixed procedure in painting. First the base is prepared. Next lines and circles are drawn to give a proper scale. The subject is outlined with charcoal and the outlines are carefully redrawn with ink. Next the ground is painted, first with pure colours and subsequently with mixed colours and then the details are elaborated. Following this, gold is placed at places previously marked with ochre. Now comes the delicate work of painting hair, moustaches, beards and eyebrows with the finest of brushes and the burnishing of the gold. The result may be but a lifeless replica of a thousand similar paintings or it may be a glowing work of art which centuries later can still capture the imagination because of some quality forever defying dry analysis but everywhere recognised by the name of genius.

—*Marg* Vol. XVI No. 4, September 1963, pp. 30-33

Raj, Jagdish

BRITISH INTEREST IN KHAJURĀHO

Khajurāho is famous for its magnificent temples unrivalled in point of form and richness of carving by any other group of kindred monuments in India. The majority of temples belong to the 11th century and are built on a large and grand scale. From the manner of their construction, it appeared up to the early 19th century that they would last forever. But in 1886, due to absence of periodical repairs, and vandalism, their number was found to have been reduced from 80 to 35. It was with the efforts of the Archaeological Department, the Mahārāja of Chatarpur and the personal interest of Sir John Marshall, that the proper conservation of these monuments of India's ancient glory was definitely assured.

In 1889, Burgess, the Director-General of the Archaeological Survey of India, suggested some ordinary repairs. Later on Jardine, the Political

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Agent of Bundelkhand, realised the importance of these temples and secured the services of Manly, an English Engineer, from Panna Darbar, and those of a mason artist from Jaipur in this regard. Due to the efforts and recommendations of Manly, J. A. Page and Sir John, the programme for conserving these monuments was carried out successfully.

—*CF* Vol. VI No. 1, September-October 1963, pp. 44-49

Randhawa, M. S.

THE CULT OF TREES AND TREE-WORSHIP IN BUDDHIST-HINDU SCULPTURE

Before man developed agriculture, he lived mostly on the fruits of trees, and the flesh of wild animals. Trees provided him shelter against inclement weather and also fruits and nuts as food. Therefore, from the earliest times, man began to regard the trees as gods and goddesses.

The author has traced references to tree-worship in China, Japan, Egypt, Greece, Ancient Germany and other countries of the world.

In India, tree-worship is attested in the culture of the Indus valley. A seal from Harappa is engraved with the likeness of a weeping willow tree with hanging branches. Buddhism adopted the cult of tree-worship from the older religions prevailing in the country.

One of the earliest representations of vegetation is the *Kalpa-vṛkṣa* of Besnagar or Vidiśā of the 3rd century. The author has also traced the representations of trees of different species in the area of Bharhut (c. 184-72 B.C.), Bodhgayā (c. 100 B.C.), Pawaya (second half of the first century B.C.), Sāñcī (c. 200 B.C.-200 A.D.), Bhājā (c. 200 B.C.-200 A.D.), Mathurā (c. 78-200 A.D.), Amarāvatī (c. 200 B.C. -200 A.D.), Nāgārjunakoṇḍa (c. 175-250 A.D.), Gupta art (c. 320-600 A.D.), Ellorā (7th-9th centuries A.D.) and Mediaeval art (900-1200 A.D.).

—*RL* Vol. XXXIII Nos. 1-2, 1963, pp. 1-42

Rao, M. Rama

EARLY CĀḶUKYAN ARCHITECTURE—A REVIEW

There are three styles of ancient architecture—*Nāgara, Drāviḍa* and *Vesara*. A *vimāna*, which is four-sided in its entirety, is *Nāgara*, that which is eight-sided from the neck is *Drāviḍa* and that which is round from the neck is *Vesara*. The first is prevalent in the region between the Himālayas and the Vindhyas, the second between the Kṛṣṇā and the Kanyākumārī and the third between the Vindhyas and the Kṛṣṇā.

Early Cāḷukyan temple architecture is characterised by curvilinear *vimāna* and *āmalaka-śikhara*, which are different from those of Orissan and north Indian temples. The *Vesara* temples with curvilinear *vimānas* and

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āmalaka-śikharas reveal quite a variety of plan ranging from the simple structure with the *garbhagṛha* alone to the complex containing *garbhagṛha, antarāla, pradakṣiṇā,* etc. Most of the shrines are inside walled and roofed enclosures and constitute a single structure, while the temples of Orissa and north India are composites of four more or less independent structures on the axis. Secondly, the *pradakṣiṇā* is common to most examples and this is conspicuously absent in the temples of the north. Thirdly, the decoration of the under side of the ceiling with big sculptured figures is also peculiar.

The enclosing walls of the temples are both plain and decorated. They are straight and have no angles. The doorways have well-carved jambs with figure sculptures. The niches are often plain and sometimes project a little forward, but are not situated inside buttress-like projections. The *vimānas* have *koṇika* and *rāhā pāgās* decorated with vertical rows of gable arches and not with similar rows of miniature *vimānas* resembling the main *vimāna*. The pillars are conspicuously found in these temples. Cāḷukyan temples are different from Pallava temples in many ways.

—*JIH* Vol. XLI, Pt. 2, August 1963, pp. 431-57

Rao, M. Rama

THE MAṆIKAṆṬHEŚVARA TEMPLE, KĀḶAHASTI

The temple of Maṇikaṇṭheśvara, built under the Coḷas in the 11th and 12th centuries, is situated to the east of the famous Kāḷahastīśvara Temple at Kāḷahasti. Some architectural and sculptural features of this temple, particularly, the figures of Nṛtta-Gaṇapati, a dancing figure, a woman in *tribhaṅga* posture and a kinnara, are noteworthy. A Devī temple to the east of the aforesaid shrine is notable for typical Coḷa capitals. Adjacent to this temple is the Dakṣiṇāmūrti shrine. Beyond the *maṇḍapa*, the rock in the north also contains some fine sculptures like those of Naṭarāja, Śiva and Pārvatī, Nṛtta-Gaṇapati, etc.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 1-4

Ray, P. K.

A UNIQUE IMAGE OF VIṢṆU-KṚṢṆA IN THE ORISSA STATE MUSEUM

Between the periods of *Bhagavadgītā* and *Anugītā*, the identity of Vāsudeva-Kṛṣṇa with Viṣṇu had become confirmed, but no composite image of Viṣṇu-Kṛṣṇa has probably been found anywhere in India. One such image was discovered from Dharmaśālā in the district of Cuttack. The image is, therefore, of great iconographic importance and may be ascribed to about 13th century A.D. The main features of the two deities, as described in *Aṃśumdbhegama, Vaikhānasāgama* and *Mānasāra*, are found in this image.

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This image of Viṣṇu-Kṛṣṇa may be of the northern type, because it has Śrī and Sarasvatī holding a lotus and a lute, respectively. This particular feature also corresponds to the description of such images given in *Matsya, Agni* and *Kālikā Purāṇas.*

The earliest evidence of the worship of Viṣṇu in Kaliṅga is found in the copper-plate grants of the Māṭharas and Vāsiṣṭhas of the 4th and 5th centuries A.D. From the 7th to the 13th century, the cults of Viṣṇu and Vāsudeva prevailed side by side, but the latter became popular from the 11th century. After the visit of Rāmānuja to Orissa in the 12th century, Vaiṣṇavism predominated over its rival Śaivism and since that time up-to-date Rādhā-Kṛṣṇa cult has been predominant. During the period Kṛṣṇa and Viṣṇu began to be looked upon as identical.

—*OHRJ* Vol. XI No. 4, 1963, pp. 255-59

Rosenfield, J. M.

ON THE DATED CARVINGS OF SĀRNĀTH

Three images of the Buddha were dedicated in 474 and 477 A.D. at Sārnāth. Their donor was the Bhikṣu Abhayamitra. In the inscriptions, accompanying the images, the term *citra* denotes the art of painting (and sculpture) as a body of independent knowledge and technique and also bears connotations of the giving of brilliance and wonder to form—that is, of artistic expression.

As documents of aesthetic awareness, these Sārnāth stone-images are imbued with the psychological and spiritual values of monastic Buddhism. While the figures stand in a distinct hieratic frontality, they also have a subtle contraposto, a slight flexion of the body (the *abhaṅga* pose), in which the weight is thrust onto the right hip. This eases the strict frontality of the pose, reinforces the sinuous swelling of the contours and imparts a slight sense of movement to the figure. The bodies have an extraordinary quality of weightlessness and equipoise, mainly because their plain surfaces allow the various parts of the body to blend freely one into the other. The faces, though damaged, preserve a benign expression, a flawless spiritual state untouched by egotism, passion, delusion, anxiety or doubt, just as the body itself is unmarred by the blemishes and imperfections of an ordinary mortal.

The lotus creeper in the halo is the emblem of a world rightly ordered and shows that the sculptors were affected by the notion that material well-being was among the fruits to be gained from the Buddha's *dharma.*

The author holds that (1) the influence of the Mathurā school in eastern India persisted as late as the mid-fifth century A.D., (2) that there does not yet exist evidence of a substantial body of 'pre-classical'

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Sārnāth sculpture and (3) that the median date for the 'classical' phase of the school was around4 75 A.D. These assumptions suggest a revision of the current notion that the best art of the period belongs to the time of Candragupta II and Kumāragupta I.

—*AA* Vol. XXVI No. 1, 1963, pp. 10-26

Sahay, Sachchidanand

FOUR RARE ROCK SCULPTURES OF VIṢṆU FROM SULTANGANJ

Sultanganj in the Bhagalpur district of Bihar is a name familiar enough for its unique bronze statue of the standing Buddha, now preserved in the Birmingham Museum. The place has made richer and more tangible contribution to the Hindu iconography than to the Buddhist. Its two interesting archaeological sites, the Mūralī and Jahāngīrā hills, abound in Brāhmaṇical rock-sculptures. These sculptures are associated with the Vaiṣṇava, Śaiva and Sun cults, and are executed in bold relief.

The article presents an iconographic and artistic study of the following four Vaiṣṇava figures chiselled on the granite surface of the Jahāngīrā hill in the mid-streams of the Gaṅgā :

1. *Bhū-Varāha* : In many features it differs from the rules laid down in the *Vaikhānasāgama*. The latter prescribes that the boar-face of the god should be slightly tilted up so as to make the muzzle approach the bosom of the earth goddess and that the face of the latter should be expressive of shyness. As against these instructions, the muzzle of the god almost touches the head of the fear-striken goddess who is shown in a state of mental relief. As against four arms prescribed in the *Viṣṇudharmottara*, we have only two arms in this specimen.

2. *Narasiṁha*, who is shown in the *pratyālīḍha* pose as against the *ālīḍhāsana* prescribed in the *Viṣṇudharmottara*.

3. *Paraśurāma*.

4. *Śeṣaśāyī Viṣṇu* : The absence of the divine consort, the representation of the rosary as an attribute and of the *jaṭāmukuṭa* as the head-dress of Viṣṇu seem to be suggestive. Perhaps these devices are skillfully employed to depict the yogic aspect of the reclining Viṣṇu. This figure is particularly interesting, as the reclining images of Viṣṇu are very rare.

—*PUJ* Vol. XVIII No. 1, January 1963, pp. 142-47

Sharma, Prem Lata

TRADITIONAL INDIAN MUSICAL AESTHETICS

Musical aesthetics deals with philosophical ends and ideals which the theorist or the practitioner has to keep in view and strive for. The

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philosophy of Saṅgītaśāstra is religious and aesthetically it teaches that the ends and ideals of music are *Bhoga* and *Mokṣa*.

In its innate form every soul has the same powers as Śiva. By a gradual alienation, Śiva gives rise to the power called *Kalā*, which in turn gives birth to the subjective powers, *Vidyā*, *Rāga*, *Niyati* and *Kāla*.

Now, *Kalā* operates from the level of *Nāda*, which regulates the Jīva's *kriyāśakti*, and the process of release from bondage involves going back to that level. When Parabrahma chooses to grace a Jīva with worship, the five effects of Śiva's Śakti turn on the reverse path to *Mukti*.

Articulate speech breaks up a 'total experience' into *vācaka* and *vācya*, which presupposes the internal activity of a living intelligent principle which is Parā Vāk. This is mere sound in the potentiality of a seed; the seed beginning to sprout is Paśyantī; the sprout into two leaves not yet separated is Madhyamā and two leaves separated from one another but joined at the root are Vaikharī.

Vāk is the director of *Prāṇa*, and the latter that of *manas*, including the senses. The senses are gratified if *Prāṇa* is favourable, and since *Prāṇa* is subservient to Vāk, material enjoyment can be obtained by the propitiation of Vāk. This is the philosophy of *Bhukti*.

—*JMA* Vol. XXXIV Pts. 1—4, 1963, pp. 83-98

Soundara Rajan, K. V.

A UNIQUE RĀVAṆA-THEME SCULPTURE FROM LAKKUNDI

The legend of the lifting of Kailāśa by Rāvaṇa is a favourite theme of poets and sculptors, and is represented in the Kailāśa cave at Ellora and many other centres of art. But the more subtle and figurative legend of Rāvaṇa's conquest of the eight Diggajas is not so prominent. During his fight with these elephants, the tips of the latter's tusks got stuck and embedded in the bronze-like chest of Rāvaṇa in the act of retrieving them.

The one and the only example of sculptural representation of this theme in the whole range of Brāhmaṇical art in India is seen on the left side of the back wall of the Kāśī-Viśveśvara temple, along with Śiva as *Gajāntaka*, on the right side, in the village Lakkundi (ancient capital of Hoysaḷas).

In literature, the version of this theme occurs in the *Campū Rāmāyaṇa* of Bhoja, *Kūrma-purāṇa* and, in some variant forms, in the *Varāha-purāṇa* and *Suprabhedāgama*. The figure is neither in *Caturā* pose nor in the *Utkuṭikāsana*, but is a half-gyrating posture with the loins turned to the front. Most of the ten hands of Rāvaṇa are broken, but those, that are intact, carry, on the right of the image, the trident and the tusk, while some hands on either side support the edge of the elephant-skin, which forms a *prabhāmaṇḍala*

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around Śiva, to whose right, the elephant-head is shown in its natural position. Below the dancing Śiva are depicted Pārvatī and Gaṇeśa to the left and a damaged figure, probably Brahmā, to the right.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 79-82

Swami Prajnanananda

THE HISTORICAL EVOLUTION OF THE PHILOSOPHICAL CONCEPT IN INDIAN MUSIC

In the *Āśvamedhika-parva* of the *Mahābhārata*, 53.52.54, sound has been described as the quality of the ether (*ākāśa*) and the seven tones as its attributes. According to Mātaṅga, the vital air or *prāṇa* resides in the *Brahmagranthi*. The fire or heat-energy evolved from the vital air and from the mixture of these two evolved *nāda*, the causal musical sound. The grades of sound-units evolved from the one basic sound are: (1) *sūkṣma, guhāvāsi*, (2) *atisūkṣma*, manifested in the breast, (3) *vyakta*, manifested in the throat, (4) *avyakta*, manifested in the palate and (5) *kṛtrima*, manifested in the mouth.

In the 9th-11th centuries, the concept was expressed in a clearer way and Pārśvadeva divided *nāda* into four more subsidiary units: *Kābula, bambala, nārāṭa* and *miśra*. On the basis of the *Śiva-Śakti* principle, the philosophical concept regarding the melodic types of *rāgas* evolved in the mediaeval time.

—*JMA* Vol. XXXIV Pts. 1-4, 1963, pp. 118-20

Taddei, M.

ICONOGRAPHIC CONSIDERATIONS ON A GANDHĀRA RELIEF IN THE NATIONAL MUSEUM OF ORIENTAL ART IN ROME

Bussagli held that the scene in question depicts the episode of the measuring of the Buddha narrated in the sixth *avadāna* of the *Divyāvadāna*. But the author holds that the scene is to be identified with the finding of the pillar narrated by the *Divyāvadāna*. The classical precedents for the scheme of composition of the scene are studied and it is shown that the Gandhāra artist knew how to adapt a foreign scheme of composition to the aim of an original aesthetic expression. According to the author, this motif, prominent on the Sangiorgi sarcophagus, arrived in north-western India about the middle of the 2nd century A.D., a period which saw the intensification of commercial and cultural exchanges between the Roman empire and the Orient and the constitution of a solid political power in Gandhāra with the rise to the throne of Kaniṣka.

—*EW* Vol. XIV Nos. 1-2 March-June 1963, pp. 38-55

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Tagliabu, John

REFLECTIONS ON HINDU ART

The author shows that many persons of high achievements have variously tried to search the soul of India. Breathing exercises and yogic practices help in artistic creations according to Indian way of thinking. Dancing is the highest form of art and perfection in this art requires yogic practices. Śiva, the arch-yogī of the gods, is necessarily also the master of the dance. Hindu mythology presents countless gods, each having many facets. These facets are all expressions of art. 'Art looks at us too, no matter, where we come from.'

In contrast to this rich form of Hindu art and philosophy, we have the western forms of art which are the wasteland. They announce boredom and suicide and paint men hallow. The *Bhagavadgītā*, the *Gītagovinda* and Hindu art make splendid announcements. Hinduism reminds us of innumerable transitions.

—*OW* Vol. VIII No. 2, March-April 1963, pp. 71-74

Waldschmidt, Ernst

A CONTRIBUTION TO RĀGAMĀLĀ ICONOGRAPHY

In this article, the author discusses a paper 'An Early Rāgamālā Series' written by Anand Krishna dealing with a set of 36 Rāgamālā paintings acquired by Bhārat Kalā Bhavan, Banaras.

According to the author of the present article, Anand Krishna neglects labels and couplets written on paintings. On the basis of a comparison between the paintings and the couplets, the author places these 36 paintings under three groups.

Under group 'A', he places such paintings as have pictures and couplets in conformity with each other. There are eighteen such paintings.

Under group 'B', he includes eleven examples where it is possible to establish harmony of Dhyāna and Mūrti by bringing together corresponding pictures and couplets, which have been placed on different folios.

Four out of seven couplets in group 'C' describe Rāgiṇī as incorporated in a man. In only three of the couplets, the main figure is the lady. On the other hand, two of the illustrations, not yet attributed to a couplet, present a male hero; others present heroines.

In the appendix to this article, the author finds fault with the description of two paintings given by W. G. Archer.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 278-302

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III. EPICS AND PURĀṆAS

Attagara, Kingkeo

THE RĀMĀYAṆA EPIC IN THAILAND AND SOUTH-EAST ASIA

The story of Rāma must have been popular in Thailand since the Ayudhya period (1350-1767 A.D.). There existed fragments of versified recitations which used to accompany shadow-plays or 'Khon' dance-drama. But we do not have any evidence for the existence of a complete composition of the story. If there ever was any, it might have been lost as a result of the Burmese invasion of 1767.

The first known complete composition of the Rāma story in Thailand is what is known in Thai as the *Rāmakīrti*, written by king Rāma I in 1797.

A comparison between Rāma I's *Rāmakīrti* and the *Vālmīkīya Rāmāyaṇa* is revealing. Apart from differences in the names of places and persons, the Thai *Rāmakīrti* contains a number of legends which have no parallels in the *Vālmīkīya Rāmāyaṇa*. Moreover, there is another fundamental difference, namely, that the Indian *Rāmāyaṇa* was conceived as a religious work; it was meant for recitation. The Thai *Rāmakīrti* was meant for dance-drama.

As regards the sources of the Thai *Rāmakīrti*, the author agrees with Jacobi and Stutterheim in not giving credence to the view of King Rāma VI that the Thai version originated from some ancient literature or the play *Hanumannāṭaka*. In the opinion of the author, the people of India migrated to Java, Sumatra and Malaya, probably long before the time of the *Rāmāyaṇa* epic. They brought with them many phases of culture. So far as the story of Rāma is concerned, it has probably travelled overseas some time before the actual writing of the story as such. It followed the path of the oral tradition, which was easily susceptible to change. After comparing the literary and sculptured versions of the *Rāmāyaṇa* story in Cambodia and Indonesia, the author comes to the conclusion that the Javanese legend must have been the source of some small episodes of the Thai *Rāmakīrti*. The *Rāmāyaṇa* legends first came to Java and then to Thailand through Malaya. One Javanese version of the Rāma story came to Thailand and had a considerable influence on the *Rāma-jātaka* of the north-eastern part of Thailand.

—*JARS* Vol. XV, 1961, issued 1963, pp. 3-21

Barrett, E. C. G.

FURTHER LIGHT ON SIR RICHARD WINSTEDT'S UNDESCRIBED MALAY VERSION OF THE *RĀMĀYAṆA*

The *Hikayat Seri Rama* is a literary version in Malay of the Rāma story—a Hindu prose narration with a few Islamic adjustments. In the

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present article, the manuscript of this work (Cambridge University Library add. 3756) is described. It consists of 604 pages and was completed at 1 P.M. on June 13, 1892. A comparison of the date furnished by this work with those of the versions of Roorda and Shellabear shows that the bulk of the material in the Malay saga reached the Malay world between the 13th and the 17th centuries by word of mouth, partly from eastern India and partly from western.

—*BSOAS* Vol. XXVI Pt. 3, 1963, pp. 531-43

Bedeker, V.M.

THE DHYĀNAYOGA IN THE *MAHĀBHĀRATA* (XII. 188)

In the *Mahābhārata*, Patañjali's *Yogasūtras* and *Aṅguttaranikāya*, the terms *prathamaṁ dhyānam, vitarka, vicāra, viveka, nirvāṇa* and *pari-bhāvya* are used more or less in the same sense. The Yoga technique described by Bhīṣma in the *Mahābhārata* XII. 188 appears to be very closely akin to that described by the early Buddhist texts, and is better explained in the light of the Yoga technique of early Buddhism. The author of the *Mahābhārata* and early Buddhist texts must have drawn from a common source, since Yoga had already been in practice from very ancient times as a means of achieving higher spiritual experience.

From the composite nature of Patañjali's *Yogasūtras*, the author infers that Yoga must have, during its long previous history, oriented itself to different aims and developed different techniques and that the technique of the *Mahābhārata* and the early Buddhist texts may represent one particular variety of it.

The author thinks that while *Yogasūtras* envisage one *Dhyāna*, which ultimately culminates into *Samādhi*, Bhīṣma appears to have in view four stages of Yoga, though he eventually happens to describe only the first stage.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 116-25

Bolle, Kees W.

REFLECTIONS ON A PURĀṆIC PASSAGE

In *Viṣṇupurāṇa* 1.5. 27-40, a quadruplet of beings is connected with the established three-fold order of the *guṇas*. The scheme of associations is as follows:

guṇa	birth of	time
tamas	*asuras* (demons)	night
sattva	*devas* (gods)	day
sattva	*pitṛs* (ancestors)	evening-twilight
rajas	*manuṣyas* (men)	morning-twilight.

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This is not an arbitrary set of associations between philosophical notions and mythical elements. The ritualistic order sets the scene of the cosmogonic drama here.

—*HR* Vol. II No. 2, 1963, pp. 286-91

Chanana, Dev Raj

A CONTEXTUAL EXAMINATION OF THE WORDS GAṆA AND JANA IN THE *RĀMĀYAṆA*

According to the *Rāmāyaṇa*, the society of Ayodhyā was based on agriculture, while those of Kiṣkindhā and Laṅkā were tribal ones, where agriculture was not practised. The author has studied the uses of the words *gaṇa* and *jana* in the *Rāmāyaṇa* in this context.

The word *gaṇa* is used in the *Rāmāyaṇa* for tribes, *e.g.*, the Rākṣasas and the Vānaras. The word *jana* is mostly used in contexts where the people of a settled community (*e.g.*, those of Ayodhyā) are described.

The author shows that the word *gaṇa* is used only 26 times in the context of Ayodhyā, whereas in the contexts of Kiṣkindhā and Laṅkā it is used 142 times. This word is used 58 times for Rākṣasas, Vānaras, etc., against its only 5 uses for *naras*.

The word *jana*, on the other hand, is used 348 times in the *Rāmāyaṇa*, out of which, it is used for the non-*naras* only 40 times.

This shows that in the case of people living in settled communities practising agriculture, the word *gaṇa* is infrequently used and the use of the word *jana* is rare for those communities which knew no agriculture.

The author supplements his article by 7 tables showing in various ways the uses of these two words in the *Rāmāyaṇa*.

—*BI(E)*S, 1963, pp. 131-46

Gajendragadkar, S. N.

DECORATIVE STYLE AND ALAṂKĀRAS IN THE *AGNIPURĀṆA*

The *Agni Purāṇa* makes an abundant use of *Upamās*. A large number of them are decorative. Next in importance is the illustrative simile, where well-known illustrations are given. Emotional similes are limited; only four clear instances are noticed.

There are both simple and compound similes. In a large number of cases, one or the other of the four constituents of a simile is omitted. An analysis of the simile follows. Disagreements in gender, number or case is not infrequent. Instances of this discord are analysed. A few instances of inappropriate similes are given.

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In addition to *Upamā*, other Alaṁkāras are also used : *Mālopamā, Utprekṣā, Rūpaka, Prativastūpamā*, etc.

The *Upamānas* are introduced from different sources—the world of gods, the world of nature, the animal-world, etc. The Purāṇa states that figures of speech do not produce, but only enhance the beauty of a poem.

An index of *Upamānas* with textual references is given at the end.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 96-110

Jones, C. R.

AN ILLUSTRATED *RĀMĀYAṆA* MANUSCRIPT AND KATHAKAḶI *ĀHĀRYAM*

One of the most brilliant arts of Kerala is Kathakaḷi, and one of the most fascinating aspects of this rich form of dance-drama is its wardrobe and ornaments, *i.e., āhāryam*. There is an interrelationship of Kathakaḷi costume and ornamentation with the Kerala painting, sculpture, jewellery, and especially, in this case, with the art of the illustrated manuscript. The present article discusses an illustrated or illuminated manuscript of the *Rāmāyaṇa* in the collection of the Oriental Manuscripts Library, Kerala University, Trivandrum. The manuscript was executed in 1522 A.D.

The style of rendering is clearly comparable to a style of mural painting developed in the 16th and 17th centuries. The drawings are obviously from a period when Kathakaḷi dance-drama was known and was being performed. It is almost certain that no conscious attempt was made to depict the story of the *Rāmāyaṇa* in imitation of Kathakaḷi, but the artist, whoever he was, certainly was aware of this theatre-form. The style of the costumes and ornaments depicted belongs to what is now known as the Southern or Travancore tradition. One of the principal points of comparison which links this manuscript to Kathakaḷi is the use of the *kiriṭam*.

It is quite evident that the tradition of Kathakaḷi is intimately bound up with Kerala's arts of painting and sculpture and represents the culmination of these arts in a living theatre-form.

—*JKer. U* Vol. XII Nos. 1-2 (*Silver Jubilee Special*), 1963, pp. 17-26

Kantawala, S. G.

MATSYAPURĀṆA AND THE EDUCATION OF A PRINCE IN ANCIENT INDIA

The *Matsya Purāṇa* gives valuable information regarding the education of a prince. Accordingly, *trayī vidyā* was learnt by a prince from the *traividyas* after the *upanayana-saṁskāra*. A prince had also to study *ānvīkṣikī* (dia-

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lectics), *ātmavidyā* (metaphysics) and *daṇḍanīti* (science of government). From the *loka* he had to study *vārtā* (theory of various trades and agriculture). He was expected to undergo training in Dharmaśāstra, Arthaśāstra, Dhanurveda, Chariot-driving and Elephant-riding. He studies also the Kāmaśāstra and the *śilpa*. Thus a prince's training envisaged a sagacious synthesis of the different *puruṣārthas* to equip him with a sound all-sided knowledge.

—*JMSB* Vol. XII No. 1, April 1963, pp. 75-79

Khan, Benjamin

THE CONCEPT OF DHARMA IN VĀLMĪKI'S *RĀMĀYAṆA*

The Hindu Seers enunciated the great principle of *ṛta*, which governs and controls the universe and is responsible for the mechanical regularity in the universe, such as the uniform succession of day and night. According to the Veda, the first products of divine fervour (*tapas*) were *ṛta* and *satya*, implying that before there could be cosmos, there must first be regularity in the behaviour of things, and that before there could be human social organisation, there must first be mutual truthfulness based upon truthful speech and conduct.

The concept of *dharma* in the first instance is allied to that of *ṛta* and *satya*—which as a cosmic principle, sustains the universe, and as a moral principle, enjoins the right path that man ought to follow.

The law of *karma* has been expounded by Vālmīki as a principle of moral retribution and never as a transcendental birth and caste principle. The law of transmigration, a corollary to the law of *karma*, is conspicuously absent in the writing of Vālmīki. According to the *Rāmāyaṇa*, a man reaps the fruits of his deeds in heaven and hell. Like transmigration, the concept of *mokṣa* as the end and knowledge as the means thereof found no place in Vālmīkian thought. The *trivarga*, *i.e.*, *dharma*, *artha* and *kāma* are the primary moral concepts of human life. We find at a later stage the appearance of the ideal of *mokṣa* reducing *dharma* to a secondary position. Though to Vālmīki, *dharma* is the prime object of the life, the term *dharma* is not a simple term like 'good', but it is a generic term in which *artha* and *kāma* participate.

Vālmīki does not believe that *dharma* is something fixed, immutable, unchangeable, unalterable moral principle, but it is a relative and dynamic principle of good life. Vālmīkian concept of *dharma* is dynamic and pragmatically relativistic and the Vālmīkian approach to moral life is realistic.

The critics, who believe that for a Hindu morality is superficial, are invited to look into the *Rāmāyaṇa*, where *dharma* is the supreme goal of human life. It is a matter of great regret that the most sublime moral

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thoughts and moral traditions of Vālmīki got lost in the metaphysical wranglings of the later writers and the sacrificial smoke of the Mīmāṁsakas. Vālmīki does not believe that *dharma* is a mere matter of form. He internationalized the law of *dharma* when he says, 'It is within the heart of every person.'

Relativity of the law of *dharma* is the chief characteristic of the Vālmīkian ethics. He does not believe in a formal aspect of the *dharma*. He holds, like many other moralists, that lies virtuously spoken are no lies but virtues. If a lie can bring to the world the greatest good for the greatest number, it must be spoken.

Freedom is a necessary postulate of moral life. Many believe that since Hinduism has the *karma* theory, there is no freedom of will and hence there is no moral life. But Vālmīki did not believe in transmigration of soul, the *karma* theory in its philosophical import. The question of complete determinism by the past did not arise in his theory.

—*UB* Vol. X No. 1, April 1963, pp. 131-137

Narahari, H. G.

IDEAS ABOUT KARMA IN THE *RĀMĀYAṆA*

It is clearly laid down in the *Rāmāyaṇa* that each one must meet the consequences of his actions. This law can be averted by the study of the *Rāmāyaṇa*, and sacrifice. Fruits of sins and merits can be transferred within the orbit of one's own family. At some places, fate is said to be a separate entity; at others, it is identified with *karma*. The author has referred to 48 statements to this effect in the *Rāmāyaṇa* and has quoted nine of them.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 111-15

Noelle, Wilfried

ON THE *BHAGAVADGĪTĀ*

The *Mahābhārata* is the greatest Indian epic. It has made a profound impression on the Germans. The most notable works in this field are those of Oldenberg and Jacobi; Holtzmann and Deussen have also made important contributions.

The gem of the *Mahābhārata* is the *Bhagavadgītā*. It reflects all the metaphysics, ideas and thoughts of Indian scholars. Humboldt once designated it as 'the most beautiful and perhaps the only true philosophical poem in world literature.' There are numerous German translations of the *Gītā*, for instance, by Garbe, Schröder, Deussen and others.

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Another part of the *Mahābhārata* consists of the story of Nala and Damayantī. Various translations of this part have also appeared in the German language. Similarly, the stories of Sāvitrī and Śakuntalā have been translated by various authors.

Not only the *Mahābhārata* but also the *Rāmāyaṇa* is one of the most beautiful works which Indian literature has given to the world. Selections, translations and comprehensive accounts of this epic in the German language have made it known to the people in general. German Indologists regard these Indian epics as a valuable document not only of Indian literature but also of history in general.

—*DI* Vol. III No. 2, April 1963, pp. 81-83

Rai, Krishnadasa

IKṢVĀKU DYNASTY OF VĀLMĪKI-*RĀMĀYAṆA*

The Paurāṇic line from Ikṣvāku to Rāma contains 66 names while the genealogy, given by Vālmīki in his *Rāmāyaṇa*, has only 37 names, and of these, only 15 are identical with those of the Purāṇas.

It is necessary to remember in this connection, in the first place, that the Paurāṇic list is a line of kings and not a mere pedigree, secondly, in the Ikṣvāku monarchy, though the king was necessarily a scion of the Ikṣvāku family, he was selected by the people.

Rāma belonged to the Bāṇa branch of this family. Bāṇa appears to be one of Vikukṣi's sons, but he never succeeded to the throne. His brother Kākutstha was selected for this position, but later, a descendant of Bāṇa, namely, Pṛthu, ascended the throne.

Besides, the Ikṣvāku kings often had more than one name. It is possible that the *Rāmāyaṇa*-genealogy contains some second names of the persons mentioned in the Paurāṇic list. The other three genealogies given in the *Rāmāyaṇa* are identical with those found in the Purāṇas. Only the Ikṣvāku lists are different.

Considering all these facts, we come to the conclusion that the *Rāmāyaṇa* list is the genealogical line of the branch of Ikṣvāku family to which Rāma belonged. This list is shorter than the line of Ikṣvāku kings, because, while the average duration of the reign of a monarch is 15 years, that of a generation is 25 years. The chronological order in which those Ikṣvākus, who are mentioned in the *Rāmāyaṇa* and who also appear in the Paurāṇic list, are given is the same as that of the Paurāṇic royal line.

—*Bha.* Vol. VI Pt. 2, pp. 22-32

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Sastri, K. S. Ramaswami

THE INFLUENCE OF THE EPICS ON TRADITIONAL CULTURAL LIFE IN INDIA TODAY

The lives of the heroes and heroines of the immortal epics of India have, by their example, inspired and moulded the lives of countless generations of men and women in India down to our day. In the daily religious life of the millions of India, the images of Rāma and Kṛṣṇa are devoutly worshipped at home and are taken out in procession during festivals. All over India, the two epics are expounded and heard with wrapt attention, admiration and devotion by millions of devotees and staged in all the current languages in India. The epics of India exercised an unparalleled influence on Svāmī Vivekānanda and Mahatma Gandhi, who are held in great reverence all over the country today.

Of all the good qualities, the qualities most persistently stressed in the *Rāmāyaṇa* are: resoluteness, affection for the people and the duty of protecting those who seek refuge.

In the *Mahābhārata*, the ideal of the Perfect Man is painted in the character of *Bhīṣma*, while Śrī Kṛṣṇa is the symbol of the Super Self, the silent witness of the play of *māyā* and *daivic* and *āsuric* forces are symbolised in Arjuna and Duryodhana, respectively. The most precious jewel of *Mahābhārata* is *Bhagavadgītā*.

Śrīmad Bhāgavata, too, has the characteristics of a great epic. It has inspired many later poets including Jayadeva. The *Mahābhārata* has inspired Māgha, Śrīharṣa, Rājaśekhara, Vedāntadeśika and Nārāyaṇa Bhaṭṭa. Bhāsa, Kālidāsa, Bhavabhūti, Tulasīdāsa and many other poets and play-wrights are inspired by the *Rāmāyaṇa*.

—*BITC* Pt. 1, 1963, pp. 17-27

Sternbach, Ludwig

MAHĀBHĀRATA VERSES IN CĀṆAKYA'S COMPENDIA

The aim of this study is to show which of the maxims, attributed to Cāṇakya, originated in the *Mahābhārata*. It contains 141 *Mahābhārata* stanzas which are also found in one or more texts of Cāṇakya's compendia. In reality, there are only 98 *Mahābhārata* stanzas, since in 43 cases the same stanza is repeated in the *Mahābhārata* text more than once. In India, the floating mass of oral tradition and wisdom was very often attributed to one man—Cāṇakya. This mass is derived from various sources like the *Mānavadharmaśāstra* and the *Mahābhārata*.

—*JAOS* Vol. 83 No. 1, January-March 1963, pp. 30-66

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IV. EPIGRAPHY AND NUMISMATICS

Ahmad, Nisar

ON THE COINS OF ARTTHAPATTI—A NALA RULER

V. V. Mirashi has published (*JNSI* I, pp. 29 ff.) three gold coins of the Nala rulers. He attributed the coin bearing the name Artthapatti to the Nala king known from the Rithapur copper plate inscription. The author does not agree with the identification of Mirashi on the following grounds:

(1) There is a difference in the spelling of the names, (2) the characters of letters on the coins and the Rithapur inscription differ from each other, (3) the coins of Varāha and Bhavadatta exhibit better form of letters than those of Artthapatti, (4) artistically also the coins of Artthapatti are inferior to those of other two rulers and (5) there is a difference in the formation of crescent on the coins.

As regards chronology, the writer thinks that Varāha was the immediate predecessor of Bhāvadatta. Artthapatti should have flourished earlier than Varāha, according to the author.

—*JNSI* Vol. XXV Pt.1, 1963, pp. 107-8

Ahmad, Nisar

ON THE COPPER COINS OF RĀMAGUPTA

The author does not agree with the views of H. V. Trivedi and K. D. Bajpai that the coins bearing the name of Rāmagupta were issued by the Gupta king of that name, the elder brother of Candragupta II. He attributes these coins to some local king of Malwa and says that the letters *maga* or *magaja* must be taken as abbreviations of *Mālavagaṇa* or *Mālavagaṇasya jayaḥ*.

Relying on the views of D. C. Sircar, the writer thinks that Rāmagupta of the recently identified copper coins was the contemporary of Kumāragupta I and was the successor of Sanakānīka Mahārāja, son of Mahārāja Viṣṇudāsa, known from the Udaigiri inscription.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 105-7

Aiyer, K. A. Subramania

FRESH LIGHT ON TWO OLD UTTARAMALLUR INSCRIPTIONS

The Uttaramallur inscription, comprising a royal letter sent by the king Parākesarīvarman Parāntaka which is presented as the work of the

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members of the Assembly of Uttarameru-Caturvedimaṅgalam, is very significant. Here this inscription is translated into English. Its date is A.D. 907. It promulgates the Election Regulations. It states that the village of Uttarameru-Caturvedimaṅgalam had thirty *Kuṭumbas* and twelve *Cheris*. The members of each of the thirty *Kuṭumbas* were to assemble together and write down names of qualified persons on pot-tickets. Among the qualifications of persons, whose names were to be written on pot-tickets, emphasis is put on education and *ātma-śaucam*. The details of the system of voting, collecting the tickets, drawing tickets and forming various committees are discussed. Thus, these inscriptions record the pot-ticket system of selecting members for certain specified village committees.

—*QJMS* Vol. LIV Nos. 1-2, April 1963, pp. 1-17

Bajpai, K. D.

AUTHORITY OF MINTING COINS IN ANCIENT INDIA

The minting of coins was known in some parts of India during the early centuries of the 1st millennium B.C. Since then coins of various types and denominations were issued. The question regarding the authority of minting coins in ancient India is discussed in this paper. At the time of the Buddha, several *Janapadas* were usually issuing their coins with definite symbols on them. During the Nanda-Maurya rule, it was the responsibility of the State to issue coins. Apart from the State, various guilds of traders and silver-smiths were also authorised later on to issue coins. On the basis of the two works of Buddhaghoṣa, *Visuddhimagga* and *Sāmantapāsādikā*, it can be said that the symbols put on the coins represented particular villages, towns, hills or river-banks where they were prepared.

Guilds or Corporations (*nigama*) of traders issued their coins, bearing their names. The *Negama* coins from Taxila represent the merchant-localities. Another category of coins from Taxila bears the legend *hiraṇyasame*. This legend, according to the author, means the owner of the coined money and refers to the corporation of traders responsible for the manufacture of these coins.

The author publishes in this paper some rare Kauśāmbī coins identified by him. Some of these coins assignable to 2nd-1st cent. B.C. bear the legend *Gadhikānaṁ*, meaning thereby the coins issued by *gandhikas* (dealers in perfumes).

Another type of the newly discovered Kauśāmbī coins bears the inscription *Kaṣabikānaṁ* (of the people of Kauśāmbī). The author surmises that these coins were issued by a corporation of traders, who had their establishment at Kauśāmbī.

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Another coin from Vidiśā has the Brāhmī legend *kānaṁ*. It corroborates the earlier evidence.

—*JNSI* Vol. XXV Pt. 1, 1963, 17-21

Bajpai, K. D.

A COIN OF DEVAMITRA, KING OF AYODHYĀ

The paper describes the second so far known coin of king Devamitra of Ayodhyā. The first coin was published by Smith. The two coins are made from two different dies. The figures of the bull, bird and tree, and the palaeography of these coins also differ. Cunningham and Smith identified the bird on the coin as a cock. Allan thought it to be a *haṁsa* (swan). The writer of the present paper identifies the bird with peacock.

On the basis of this, the author suggests that the Ayodhyā coins of this type should be described as of the 'Bull and peacock' type and not of the 'Cock and bull' type, as designated by some previous scholars.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 108-9

Bajpai, K. D.

THE JOINT ISSUES OF THE KṢATRAPAS HAGĀNA AND HAGĀMAṢA

So far some coins being the joint issues of Kṣatrapas Hagāna and Hagāmaṣa of Mathurā were known. The author has added one more coin to this series.

The new coin on the obverse bears the legend and symbols very clearly. Some peculiarities of this coin are observed by the writer.

The writer does not agree with the date as assigned to these rulers by Smith and Allan. They place them in the 2nd-1st century B.C. On the basis of palaeography, the writer places them sometime in the middle of the 1st century A. D.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 102-3

Bajpai, K. D.

A NEW COIN OF KING ŚIVAGUPTA OF EASTERN MALWA

The paper describes the second known coin of king Śivagupta of Malwa, discovered by the author. According to him, it belongs to the early 2nd century B.C. A similar coin was published by A. S. Altekar, who ascribed it to the Kauśāmbī house. Bajpai corrects the reading of Altekar. He reads it as *(ra) ño savagata* (in place of *Sachabhadasa* or *Savabhasasa* of Altekar). On the new coin published by him, there is a clear reading *rañosavagata*.

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According to the writer, Śivagupta issued two types of coins: one circular, with his name only and the other square, with the title *rañño* before his name.

At the close of the 3rd century B.C. or in the beginning of the 2nd century B.C., some independent kings ruled over eastern Malwa. Besides Dharmapāla, we now know of two more kings, *viz.*, Indragupta from Eraṇ and Śivagupta from Vidiśā.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 104-5

Bajpai, K. D.

A NOTE ON SOME COINS AND A SEAL IN THE ALLAHABAD MUSEUM

The author examines some of the coins published by R. R. Tripathi and S. C. Kala in *JNSI* Vol. XXIV, pp. 20-23 and p. 139.

As regards the reading on coin no. 1 of Tripathi, the present author does not agree with him but suggests the reading of the legend as *Hathipalasa*, which may indicate the name of the ruler as Hastipāla. The coin, according to him, cannot be assigned to the town of Hastināpur, as Tripathi thinks.

On coin no. 3 of Tripathi, the author corrects the reading *Malayakānaṁ* as *Ka(ko)śabikānaṁ* (the coin of the people of Kauśāmbī).

The coin no. 5 is attributed to the Gupta emperor Samudragupta by Tripathi. This is corrected by the author. He reads the coin legend as *supra* (or *pri*) *yasa* ('of Supriya') in place of the reading 'Samudragupta' of Tripathi.

Regarding coin no. 7 of Tripathi, the author thinks that it furnishes new evidence regarding the *Śreṇīs* empowered to issue coins.

Readings of Kala on some Kauśāmbī coins and on an ivory seal of Vaṅgapāla are also commented upon.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 99-101

Biddulph, C. H.

FRACTIONAL DENOMINATION OF A COIN OF TAXILA

The practice of cutting coins in an emergency to use them as fractional denominations of the original is well-known and has been utilized frequently in the West. The author describes here a coin which resembles the Taxila type listed by John Allan in his *Catalogue of Ancient Indian Coins*. It has the same symbols on the obverse and reverse and has the same weight as some Taxila coins of Allan's list.

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According to Allan, this type of coin tends to show a sharp but steady fall in the weight standard during the period when the coins of this type were in circulation. This may account for the cutting in the present coin.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 98-99

Chhabra, B. Ch.

SOME OBSERVATIONS ON THE BHITARI INSCRIPTION OF SKANDAGUPTA

The author has suggested some amendments in the readings of the verses of the aforesaid inscription. In verse 7, line 15, instead of '*vandāka-ja(?)no (?) yaṁ prā(?)payaty-āryyatām,*' he reads '*vandaka-janair-yaḥ khyā-payaty-āryyatām*' and interprets it as 'who is having the excellence of Aryan culture spread broadcast by the minstrels through their ballads and panegyrics.'

Similarly in verse 10, line 17, instead of '*(karttavyā) pratimā kāchit,*' he reads *(Na yasya) pratimā kāchit,*' etc., and takes the word *pratimā* to mean 'an equal' and 'an image.'

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 543-49

Gai, G. S.

SHIGGAON INSCRIPTION OF AMOGHAVARṢA I

The language and characters of the record are in early Kannada of the 9th century A. D.

The inscription, though undated, refers to the reign of Amoghavarṣa and mentions the King's chiefs Kuppeyarasa, Maṇalera, Gāḍiga Kallaman of Kargāmuṇḍar and Pendaman. The record may be ascribed to the reign of Amoghavarṣa I, who ruled in 814-78 A.D. The mention of the feudatory chief Kuppeyarasa, who is also mentioned in other records of the king, indicates that the present record may belong to c. 865 A. D. Maṇalera indicates the name of the family, which is also known as *Sagara-kula* in some of the later records of the Rāṣṭrakūṭas and the Western Cālukyas of Kalyāṇa. Kallaman may have been either a son or a servant or he may have belonged to the family of Kargāmuṇḍar.

Purigere, mentioned in the record, has been identified with the modern Lakṣmeśvara in the Shirhatti Taluk of the Dharwar district. Siggāme, mentioned in the record, is evidently the modern Shiggaon, where the inscription is found.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 85-88

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Gopal, Lallanji

COINS IN THE EPIGRAPHIC AND LITERARY RECORDS OF NORTHERN INDIA IN THE EARLY MEDIAEVAL PERIOD

Ample references to coins are available in epigraphic and literary records of the early mediaeval period. The frequently mentioned names for coins are *dramma, rūpaka, dīnāra, niṣka* and *kārṣāpaṇa.*

Dramma was the most common coin during the period. The term is derived from the Greek *drachma,* the weight standard of which was adopted for the Indian coins. The term was mostly used for silver coins. The author does not agree with the view that the *drammas* of gold were also known. He refutes the theory that there were gold *drammas* known after king Vīsaladeva. The contemporary records mention certain types of *drammas* named after the kings who issued them. Some of the names of *drammas* were derived from the places of their origin or minting. Mention may be made of the *Śrīmad-Ādivarāha-dramma* or *Varāhamudrā.* It recalls *Śrīmadādivaraha,* the coin legend of the Pratihāra king Bhoja I. The *drammas,* associated with the name of Vigrahapāla, are known to us in good numbers, bearing the legend *Śrī Vigraha.* In the inscriptions we find coin-names, such as *Bhīmapriya-dramma, Vīsalapriya-dramma* and *Viśvamallapriya-dramma.* No such coins have been found yet. The records of the early mediaeval period reveal similar other names with the word *dramma* attached to them. *Paruttha-drammas,* which were in regular circulation in Marwar and Konkan, were mostly struck at the mint of *Śrīmāla.*

The coin *Viṁśopaka* is taken to be a copper coin. Perhaps it denoted the 20th part of a *dramma. Ṣoḍaśika* (1/16 of a *dramma*) was another name for the copper coin commonly known as *paṇa.*

The term *rūpaka* is very often referred to in the literary and epigraphic records of the period. *Rūpyarūpaka* basically stands for a silver coin. It was different from, and lower in value than, a *dramma.* Eight *rūpakas* were probably equal to one *dramma. Bhāgaka* was the half of a *rūpaka. Sūrpa* was a coin of very little value. Nothing can be said about its identity. We get references to *kārṣāpaṇas* of silver weighing 80 *rattis* (146·4 grains). But no early mediaeval silver coin of this weight-standard is known. *Paṇa* has been used for a copper coin, its weight being equal to a *karṣa* or 146·4 grains.

In the literary works, references are found to gold coins as *niṣka, suvarṇa* or *dīnāra.* Of these, *dīnāra,* in many cases, denoted coins in general. *Niṣka* was also a weight-standard like *dramma. Suvarṇa* and *dīnāra* were the same according to Nārada and Kātyāyana. Another term *gadyāṇaka,* found in the records of the Gahaḍavāla rulers of northern India, probably referred to the larger gold coins of the Gahaḍavālas. Gold *ṭaṇkas* are also mentioned in some works and inscriptions of the period.

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Gupta, Parmeshwari Lal

COINS FROM BRAHMAPURĪ EXCAVATIONS (1945-46)

The Brahmapurī excavations in 1945-46 had brought to light several lots of coins. These were lying with the Museum at Kolhapur. Later on, they were re-examined by the author with the help of the *Report* and the Field Register of the Brahmapurī excavations. His fresh study and scrutiny have revealed many inaccuracies and incorrect statements of the previous *Report* which the author has discussed at length under eleven classified categories of coins.

—*BDCRI* Vol. XXI, 1963, pp. 38-84

Jai Prakash

OBSERVATIONS ON THE SO-CALLED KHAḌGATRĀTĀ COIN-TYPE OF KUMĀRAGUPTA I

One of the gold type coins of Kumāragupta I is known as the Rhinoceros-slayer type. S. V. Sohoni thinks that on this type of coin the king is shown as 'about to cut off the horn of a rhino, but deliberately sparing that animal's life.'

The author of this paper does not agree with the above view. He also does not agree with the alleged religious significance of the rhino-hunt related to the *Śrāddha* ceremony.

It is suggested that this type represents hunting or *mṛgayā*.

According to the author, the word *khaḍgatrātā* of the coin-legend does not appear to mean 'the protector of the rhinoceros.' He further thinks that the legend *Śrīmahendrakhaḍgaḥ* should be translated as 'the illustrious sword (or rhinoceros) of Mahendra' and not as 'rhinoceros (killed by) Mahendra.'

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 29-35

Krishna, C.

GADHIA COINS FROM NIMAR EAST (M. P.)

In this paper the author describes a hoard of Gadhia coins from village Mohania Khurd in the east Nimar (Khandwa) district of M. P. The hoard contained more than 200 coins of copper-mixed silver. They vary in type, weight and size. Most of them are round in shape. They are broadly classified by the writer into eight types. The obverse of the coins bears the bust of the king and the reverse, the legend *Śrī Oṁkāra* or only *Ma* with wheel, fire-altar and other symbols.

Traditionally such coins are ascribed to king Gardhabhilla. They are also identified with the Indo-Sassanian coins. In Gujarat they are known as *Gadhia Paisa*. The coins are dated from the 5th century A.D.

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to 12th cent. A.D. by scholars. On the basis of the legend on the obverse, the writer tries to correlate the coins with *Oṁkāra Mandhata,* which is about a hundred miles away from the find-spot. There is also a possibility that these coins might have been issued from south Malwa, as Māhiṣmatī is known to have been the capital of southern Malwa.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 36-38

Mirashi, V. V. and Pandeya, L. P.

BOṆḌĀ PLATES OF MAHĀŚIVAGUPTA, YEAR 22

This set of three copper plates was discovered at Boṇḍā, a village in the Sarangarh Tahsil of the Raigarh district in Madhya Pradesh. The record consists of twenty-nine lines. The characters are of the box-headed variety. The language is Sanskrit.

The plates were issued by Mahāśivagupta, the son of Harṣadeva. They record the grant of the village Śarkarā-pāṭaka situated in the *viṣaya* of Lāyoḍḍaka, which the king made on the *Pauṣa-saṅkrānti*. The donee was the Brāhmaṇa Trivikramasvāmin. The charter is dated on the sixth *tithi* of the first fortnight of *Pauṣa* in the twenty-second year of the king's reign.

The record indicates that probably the king Mahāśivagupta came to the throne in 595 A.D.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 60-65

Mukherjee, Shyam Chand

SOME OBSERVATIONS ON THE NĀSIK INSCRIPTION OF VĀSIṢṬHĪPUTRA PUḶUMĀVI (REGNAL YEAR 19, CORRESPONDING TO *CIRCA* 149 A.D.)

The inscription in question was found in cave no. 3 at Nāsik. The donees of this grant were the monks of the Bhadāvanīya school—apparently a Buddhist sect. But there is nothing in the inscription which can prove the great queen-mother Gautamī Balaśrī, the royal donor, a Buddhist by faith. On some inscriptional evidences, the author shows firm faith of the Sātavāhana kings in Hindu beliefs and practices.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 163-67

Rajguru, Satyanarayan

JAYARAMPUR COPPER-PLATE INSCRIPTION OF THE TIME OF GOPACANDRA

From the copper plate inscription of *Mahārājādhirāja* Gopacandra, it can be inferred that he attained suzerainty towards the close of the 6th century and that *Mahārāja* Vijayasena was his vassal chief.

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We have ample reason to believe that the Gupta supremacy over East India, including Orissa, was intercepted by Gopacandra in or about 510 A.D., that the interception continued only for two or three decades and that the Gupta supremacy over the East Indian territory as far as Mahendra mountain remained firmly established up to the first quarter of the 7th century A.D.

During the 6th and 7th centuries A.D., a line of kings, bearing the suffix *Candra* to their names, lived in the tracts of Arakan in Burma, but there is no scope for us to connect it with the family of Gopacandra of the present inscription.

The find-spot of this copper plate inscription provides some interesting data for geological studies also.

The *Ārya-saṁgha* mentioned in this inscription seems to be a distinct group of worshippers of the Buddhist deities whose existence is known from two separate Sāñcī inscriptions of 413 and 451 A. D.

From this inscription we further learn that students of the Vedas and the Smṛtis lived in the *Bauddha-vihāra* and there was, therefore, a full co-operation among the Buddhists and the Brāhmaṇas during the 5th and 6th centuries A. D. There is, therefore, no wonder that king Gopacandra allowed a subordinate chief to grant a village to the *Ārya-saṁgha* and the Buddhist deity *Avalokiteśvara*.

Photographs of both sides of the plate, the text of the inscription and its English translation are appended.

—*OHRJ* Vol. XI No. 4, 1963, pp. 206-24

Rath, A. K.

THE KHARGAPRASĀDA [COPPER PLATE OF VINĪTATUṄGA

From the Khargaprasāda copper plate grant of Vinītatuṅga, it is quite clear that the Tuṅgas were originally ruling over the kingdom of the country of *Samasta-Gondrama* and that Vinītatuṅga, after defeating his enemy king at Yamagartamaṇḍala, annexed the same to his kingdom. That both the Candras of East Bengal and the Tuṅgas of Orissa came from Rohitagiri is a fact worthy of notice, although its real significance cannot be perceived at present.

The date of the grant is clearly given in this record as *saṁvat* 161. This *saṁvat*, most probably, refers to *Bhauma saṁvat*, which, according to S. N. Rajguru, started from A. D. 736 and according to D. C. Sircar, from A. D. 831. The former appears to be more convincing than the latter.

According to Tārānātha's account, the political condition of Orissa was in chaos in the 9th century A. D. Vinītatuṅga probably seized this

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opportunity and assumed the title of *Mahārāja*. But, in spite of this, he used the *Bhauma* era, for, it was a standard era.

It appears that the seal on the copper plate was not created by Vinītatuṅga, but by some predecessor kings who might have embraced Jainism. Vinītatuṅga himself was a *Paramamāheśvara*.

A descriptive catalogue of the Tuṅga copper plates, an impression of both sides of the Khargaprasāda plate and the text of the impression are appended.

—*OHRJ* Vol. XI No. 4, 1963, pp. 242-54

Risch, Ernst

FINE IN ZURICH GEFUNDENE INDISCHE KUPFERTAFEL (AN INDIAN COPPER PLATE FIND IN ZURICH)

A copper-plate—37″ x 27″ —was found at the time of the re-building of a house at Zürich. It contains an Indian inscription in 19 lines. There are two copper rings below. The script is in beautiful Devanāgarī. Black ink is used, which is well-preserved—especially, in the middle. The script bears the character of Central Indian origin.

The language of the text is Sanskrit. After eulogising *dharma*, the best of the four human activities, the author of the inscription praises, in 19 double verses, the Paramāra kings, who ruled in Malwa with their capital in Ujjayinī. In the first four *ślokas*, gods and mythical heroes as Rāma and Yudhiṣṭhira, are remembered and in the last four, the king Arjuna or Arjunavarman is praised as a ruler of the world and is said to have won over enemies, served the cause of music and literature and spread happiness all over the world. There is also a description of his seven royal predecessors in 11 verses. They were all of religious nature and were powerful. Among their enemies, only the Gurjaras are mentioned. King Yaśovarman is said to be the *Kṣatriyaśekharaḥ*. He was taken prisoner by the Gurjaras.

Then follows the description of king Arjuna, who presented Paṇḍita Govinda with a particular piece of land. The year and the colophon are missing. The place Ubhuvosaha, named in the beginning, does not occur later. This leads us to conclude that this plate is not a complete document, but is only the beginning of the same. Some of its contents are found in the three plates, found in 1836 and published by Wilkinson and Hall. Not only the contents of these three are similar to those of the Zürich plate, but their styles are also similar. We can conclude, therefore, that the present plate is the first half of no. 2, which Hall saw in February, 1857 in Sehore.

The question as to how this plate came to Zürich was replied by Guyer, who said that the early occupants of this house had lived in India

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for a long time and returned home near about the turn of this century.

—*ASEA* Vol. XVI Nos. 1-4, 1963, pp. 66-75

Sarma, K.

SELECT INSCRIPTIONS OF IKṢVĀKU RULERS OF NĀGĀRJUNAKOṆḌA

The numerous inscribed records, sculptures, coins and other minor antiquities testify to the glories of the Ikṣvāku dynasty which reigned in parts of Āndhrapatha during the 3rd and 4th centuries A. D. The veritable passion for the popularisation of Buddhism left a rich harvest. All the records are in southern Brāhmī, assignable to the 3rd and 4th centuries A.D., the language being Prākrit (except for those in city area).

I. *Dhvajastaṁbha inscription*:

This inscription occupies the middle region of the octagonal pillar from left to right, covering its four faces. The pillar originally stood in a big square socket opposite the apsidal temple (*garbhagṛha*) in a 16-pillared *maṇḍapa* (Hall). The record, written in literary Sanskrit, mentions the erection of a temple of Mahādeva called Puṣpabhadra svāmin during the 16th regnal year of king Śrī Ehavūla Chāṇṭamūla of the Ikṣvāku dynasty. The consecration of the pillar as *'dhvajastambha'* in the temple and the endowment of the village Prādokaṭam are worthy of note.

The inscription presents a complete genealogy of the Ikṣvāku rulers, who, it may be interesting to note, bear the Kṣatrapa adjunct *Svāmi* before their names. The latest known date of Rudrapuruṣadatta II, the great-grandson of Śrī Chāṇṭamūla, the founder of the dynasty, is 11th of his regnal year. The names of the kings suggest the prevalence of the custom of naming the child after the grandfather.

The purposes and places of installation of the remaining three inscribed pillars differ very much.

II. The first of these is a 14 ft. high pillar originally occupying the brick-built square socket-base (10′ x 10′) facing the western side Āyaka platform of the main *stūpa* no. 9. It has five sculptural scenes of some royal personages carved in a descending order from top, with an inscription in Brāhmī on the last panel. The scenes do not seem to be related to any Buddha legend or *Jātakas*.

The inscription consists of 13 lines and records that it was set up by the sisters, mothers and consorts of king Vāsiṣṭhīputra Śrī Chāṇṭamūla. The names of these thirty ladies occupy 7-13 lines. In this record we come across the particular mention of the year 'Vijaya' (the 1st year of the *Kaliyuga* according to Varāhamihira) alone among the cyclic years in the Ikṣvāku records.

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Vogel, who edited the inscription for the first time, states that the pillar was perhaps set up on the spot of the king's cremation and that the king represented in the top four panels was none other than Śrī Chāṇṭamūla.

Very likely, the installation of this recapitulative pillar by the king's female kith and kin was done sometime after his death.

III. The fragmentary state of the second pillar, reported by Vogel along with 18 other broken pillar inscriptions found by Longhurst, is deplorable. This third pillar inscription records the construction of a *Catuśśālā* and a *Śaila-maṇḍapa* at the foot of Mahācaitya of this great *vihāra* (by an unknown person) in the 7th regnal year, *Vijaya-varṣa* of king Vīrapuruṣadatta.

IV. Remains of a royal cremation ground in three units—(*i*) pillared hall with seating arrangements and fixed *bāṇa-liṅgas* at the corners, (*ii*) another pillared hall, at a higher level, with huge pots used in funeral functions and (*iii*) a ruined Śiva shrine with a big lime-stone *dhvaja stambha* in front, bearing an inscription of the reign of Ehavūla (corrupt form of Sanskrit *ehi vyūha*, a military title for valour) Chāṇṭamūla. The date portion in the badly worn out record is clear—the cyclic year Vijaya falling in the 13th regnal year of the third Ikṣvāku king Ehavūla Chāṇṭamūla, the son and successor of Śrī Vīrapuruṣadatta.

It is not possible to fix exactly the day and month of the Vijaya years in the absence of the mention of *tithi* or *nakṣatra*. The following dates, as calculated, are provisional and subject to slight changes:

1. Mahārāja Chāṇṭamūla 225-272 A.D.
2. Mahārāja Vīrapuruṣadatta 272-294 A.D.
   Interregnum of 32 years
3. Mahārāja Ehavūla Chāṇṭamūla 326-350 A.D.
4. Rudrapuruṣadatta 350-361 A.D.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 41-59

Shastri, H. G.

INSCRIPTIONS AT DHOLKA

Dholka ranks among ancient towns of Gujarat. It was associated with the Cālukya kings Jayasiṁha, Siddharāja and Kumārapāla, and was the capital of the early Rāṇās of the Vaghela lineage. Even at present it contains a number of old sculptures and inscriptions commemorative of its past glory. There is a report of twenty of them in this article. In each case, the date of the sculpture or inscription, the place where it is preserved and the name of the ruler are given. A more detailed accoun . is as follows:

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The Dholka step-well inscription of the time of Sultan Muzaffar I, dated 1410 A.D.—The step-well is in a tottering condition, but the slab bearing the inscription is well-preserved. The inscription is composed in Sanskrit. On May 14, 1410, Muzaffar Shah I established an independent Sultanate in Gujarat. *Dhavalamaṇḍala* is also mentioned in this inscription. An epigraph, bearing the eulogy of the step-well, was composed by Sahadeva for the religious merit of his son Āśācandra, who met with a premature death and whose two wives committed *Sati*.

Dholka Ambāiī Temple Stone-Inscription—The inscription records the erection of two temples by a vaṇik named Ranachod, one dedicated to Ambā and the other to Śiva. Dholka is here referred to as Vairāṭapura, which shows that the tradition of representing Dholka as Vairāṭanagara was current even in the 18th century.

Besides these twenty inscriptions on images or stone-slabs, there are some more inscriptions, which have remained unnoticed. Seven of them are enumerated by the author. Some inscriptions are as old as 1149 A.D. The earliest seems to be the *Udayana-Vihāra Praśasti*, which records the erection of the *Vihāra* by Vāgbhaṭṭa, the Prime Minister of king Kumārapāla (1143-1174 A.D.).

—*JGRS* Vol. XXV No. 100, October 1963, pp. 308-12

Shastri, Parmanand

NAYĀ MANDIRA DHARMAPURĀ KE JAINA MŪRTI-LEKHA (INSCRIPTIONS OF JAINA IDOLS OF NAYĀ MANDIRA, DHARMAPURĀ)

The article gives brief description of the Jaina idols in this temple: (1) idols of 24 metals, (2) Sun images, (3) Mahāvīra Svāmī, (4) Ādinātha, (5) Śāntinātha, (6) Candraprabhā, (7) Neminātha, etc.

The article also mentions the kind of stone of which a particular image is made and also its size, height and breadth. It also states the particular marks found on different images. The Sanskrit inscriptions, found on every one of these idols belonging to a period between 1665-2016 years of the Vikrama era, are also mentioned in the article.

—*Ane.* Vol. XVI No. 4, October 1963, p. 146

Sircar, D. C.

ALLEGED COINS OF MAHIṢA KINGS

V. V. Mirashi has discussed in the *Journal of the Numismatic Society of India*, Vol. XVIII, the history of his study of the coins of a ruler whom he calls the Śaka king Māna of the Mahiṣa dynasty. His theory is not tenable. The letters *mahiṣa* constitute the first part of the word *mahāsenāpatisa*,

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found on the other coins of the same person, and, therefore, the existence of the Mahiṣa dynasty has no foundation at all. Besides, there is no instance of the mention of a person and his dynasty in extremely awkward compound expressions like *Saga-Māna-Cuṭukula*, as Mirashi's interpretation would involve. '*Saga Māna*' (*i.e.*, Śaka-Māna, as read by Mirashi) may be read as *Sagamāna* (*i.e.*, *Sagamānām*), of the 'Sagamas' (*i.e.*, belonging to the Sagama family). Thus the coins, wrongly attributed by Mirashi to king Māna of the Mahiṣa dynasty, represent the personal name of the issuer in some cases as *Cuṭukula* and in others as *Cuṭuka*, which is the same as *Cuṭu* with the *svārthika* suffix *ka* added to it.

Thus the assumption about the existence of the kings of the Mahiṣa-Śaka dynasty is entirely without any foundation.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 69-78

Sircar, D. C.

BHAIKṢUKĪ INSCRIPTION IN INDIAN MUSEUM

An attempt is made to edit the eighth inscription in the Bhaikṣukī script found on the pedestal of an image of Jambhala belonging to the collection of the Indian Museum, Calcutta. The characters of the record are similar to the Uren and Malda Museum inscriptions. The language of the major part of the record may be regarded as Prākrit influenced by Sanskrit. The object of the epigraph is to record the installation of the image on which it is engraved. The only geographical name, mentioned in the inscription, is Siṁhanāgā, where the Buddhist monk Jayasena installed the Jambhala image during the rule of Pūrṇavikrama.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 79-84

Sircar, D. C.

EPIGRAPHIC NOTES

The official designation *Śarabhaṅga—Sarabhaṅga—Sarobhaṅga* often occurs in the list of subordinates and officers addressed by some of the kings of northern India in respect of the grants of land recorded in their copper plate charters. This seems to be an Indian modification of Persian *Sarhang* meaning 'a commander of forces.' The word must have been introduced into India by the Scytho-Parthian rulers of the north-western regions of Bhāratavarṣa like other words, such as *Gaṇjavara*.

The Ratnagiri copper-plate inscription of the Somavaṁśī king Karṇa and the inscription, embedded in the wall of a temple of the Sun-god at Gayā, show that *Devadāsīs* were maintained in the early mediaeval period, not only in the Brāhmaṇical temples, but also in the Buddhist shrines at least in eastern India. Dvārahaṭāka of the Rāksaskhāli plate means

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'market place on the mouth of the Ganges.' The Lunsadi copper-plate inscription indicates that the word '*dvāra*' can be used in the sense of the mouth of a river.

Aṁbā-kipilikā—aṁbā-kapilikā—aṁbā-kapīlikā, mentioned in Pillar Edict V of Aśoka, means 'the mango-tree ant', *i.e.*, the big red ant that generally lives in mango trees. Thus *aṁbā* stands for Sanskrit *āmra* and not for *aṁbaka-khuddaka*.

The date of the Ḍabok inscription has been differently read. The date in question, however, is very clearly the year 701 V.S., *i.e.*, 644 A.D. This date necessitates certain modifications in our views on the history of Rajasthan.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 95-102

Sircar, D. C. and Majumdar, M. R.

FRAGMENTARY INSCRIPTION FROM DHOLKĀ

The inscription was discovered on the back of a slab of black granite stone, the front side of which contains an image of the god Viṣṇu in high relief. It is clear that the inscribed slab was cut into two parts at a later date for utilising the left portion for making the Viṣṇu image on the uninscribed back of it. The internal evidence shows that the record was engraved after the death of Śilāhāra Mallikārjuna (c. 1156-60 A.D.) and before that of Cālukya Kumārapāla (c. 1144-73 A.D.). The characters of the inscription are in Devanāgarī of about the 12th century A.D. The language is Sanskrit. Of the thirty-five stanzas of the record, only four verses are completely preserved and the remaining stanzas are preserved only in parts.

The main purpose of the inscription was to record the construction of the *Udayana-vihāra* by Udayana's son Vāgbhaṭa. The original inscription described the activities of Udayana and his sons. The author of the eulogy is referred to as Rāmacandramuni. Under what circumstances the slab of the record was removed from its original place for being utilised for the construction of an image of Viṣṇu cannot be determined.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 89-94

Sircar, D. C. and Sundaram, J.

SĀLRĪ INSCRIPTION OF CAṆḌEŚVARAHASTIN

The stone inscription was discovered at Sālrī near Salāṇu in the former Mandi State, now merged in Himachal Pradesh.

The stone inscription is in three lines covering an area of about 27½ inches long and about 8 inches high. The characters of the epigraph belong to the late *Brāhmī* alphabet. The language is Sanskrit.

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The epigraph states that *Mahārāja* Caṇḍeśvarahastin, who was the son of *Mahārāja* Īśvarahastin and belonged to the *Vātsa gotra*, built a city in a locality called Śreṇyaka after defeating a person named Rājjila. The inscription may be assigned to the beginning of the 4th century.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 66-68

Sircar, D. C. and Subrahmanyam, V. S.

TWO INSCRIPTIONS FROM KALYĀṆPUR

The two stone inscriptions, edited here, were discovered at Kalyāṇpur, 42 miles to the south of Udaipur.

The first inscription contains five lines written in the North Indian (*Siddhamātṛka*) alphabet. The language is Sanskrit. It mentions Mahārāja Paḍḍa, who probably ruled sometime about the second quarter of the 7th century.

The second inscription contains 14 lines. The epigraph was originally set up in a Śiva temple, the construction of which is recorded in it. It mentions a person named Kadachi, who seems to have been the chief, during whose rule the inscription was set up. This chief probably belonged to the Guhila house of Kiṣkindhā or Kiṣkindhipura and ruled after Guhila Bābhaṭa of the same family sometime in the 8th century A.D.

—*EI* Vol. XXXV Pt. 2, April 1963, pp.55-59

Solanki, Acharya Parmeshwar

UDAYAPURA SAṄGRAHĀLAYA KE APRAKĀŚITA KUṬILĀKṢARĪ LEKHA (UNPUBLISHED KUṬILĀKṢARĪ INSCRIPTIONS IN THE UDAIPUR MUSEUM)

The author has referred to three unpublished inscriptions preserved in the Victoria Hall Museum at Udaipur. One inscription is dated 972, another, dated 1005 and the third, dated 1083. The author proposes to continue the detailed discussion of the inscriptions in the subsequent instalments of his article.

—*Va.* Vol. VI No. 1, January 1963, pp. 2-6

Unnithan, N. G.

EYYAL HOARD OF SILVER PUNCH-MARKED AND ROMAN COINS

The paper describes thirty-four silver punch-marked coins, discovered along with some other coins, in Eyyal village in Trichur district of Kerala.

All the thirty-four coins are of the 'Imperial series'. They bear five symbols on the obverse and are of the type that was current all over India. Three of the coins are extremely worn out. Two have faint traces of the

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sun symbol only. These five coins cannot be attributed to any class or variety. The remaining coins are also sufficiently worn. In many cases, it is not possible to identify all the five symbols on them. Six of the coins, according to the author, belong to the pre-Mauryan period and the rest to the Mauryan.

Since all the punch-marked coins of the hoard are of the known varieties, with the possible exception of only one coin, they hardly add anything to our knowledge. All the same, the hoard, as a whole, has its own importance, as it is the second known hoard of silver punch-marked coins from Kerala.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 22-28

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V. GEOGRAPHY

Bhattacharya, S. S.

GEOGRAPHY OF THE ṚGVEDIC INDIA

In the Ṛgvedic period, the physical features of the country were not as they are now. The Himālayas had not reached the great height that they have at present. Sind, northern Gujarat and presumably the Gangetic plains were not covered by such vast amount of silt and sand, whereas the country south of the river Kṛṣṇā did not present a greatly weathered appearance. The valleys of the Indus, the Ganges, the Sābarmatī and the Narmadā were not so deeply cut. These rivers flowed at a much higher level at that time.

In the absence of political cohesion, the tribe appears in the *Ṛgveda* as a political unit, organised much as the Afghans of today, or the Germans of the time of Tacitus. The tribe (*jana*) consisted of a group of settlements (*viś*), which were again formed of aggregates of villages (*grāmas*). Thus the whole of India was then divided into a number of tribes or *janas*, usually ruled by their kings.

The important tribes of the Ṛgvedic period were the Bharatas, Tritsus, Purus, Sṛñjayas, Yadus, Turvasas, Anus, Druhyus, Kṛvis, Matsyas, Alinas, Pakthas, Bhalāṇas, Śivas, Viṣāṇins, Gāndhāris, Uśinaras and Cedis. Among the Dāsa tribes, who stoutly resisted the Aryan advance on the eastern frontier of Ṛgvedic India, were the Kīkaṭas, Śigrus and Yakṣus, etc.

Roughly speaking, the extreme north-west was occupied by the Gāndhāris, Pakthas, Alinas, Bhalāṇas and Viṣāṇins, some of whom had probably non-Aryan elements. In Sind and the Panjab were settled the Śivas, Parśus, Kekayas, Vṛcīvants, Yadus, Anus, Turvasas and Druhyus. Further east, towards the region of the Madhyadeśa, were the settlements of the Tritsus, Bharatas, Purus and Sṛñjayas, the easternmost part being under the occupation of the Kīkaṭas.

The Matsyas and the Cedis were settled in the south of the Panjab in the region of Rajaputana and Malwa. It may thus reasonably be concluded that the Aryan settlements during the Ṛgvedic period were practically conterminous with the extent of the geographical knowledge of the period.

—*MR* Vol. 113 No. 3, March 1963, pp. 210-15

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Buddha Prakash

THE SOUTH-EAST ASIAN HORIZONS OF THE GEOGRAPHERS OF THE PURĀṆAS

The first part of the article contains the history of the geographical lore in Ancient India and its South-East Asian orientation. The author divides this history into three periods—*Caturdvīpa* period, *Saptadvīpa* period and *Navadvīpa* period or *Aṣṭādaśadvīpa* period.

In the first period, the whole earth was taken to consist of *Jambudvīpa* (India proper), *Ketumālā* (the Oxus region), *Bhadrāśvavarṣa* (the Jaxartes region) and *Uttarakuru* (the Tarim region or Chinese Turkestan).

In the second period, the earth was deemed to comprise seven continental regions, mostly named after typical flora, *i.e.*, *Jambudvīpa, Plakṣadvīpa, Śālmalidvīpa, Kuśadvīpa, Krauñcadvīpa, Śākadvīpa* and *Puṣkaradvīpa. Jambudvīpa* embodied the following regions: (*i*) *Uttarakuru*, (*ii*) *Harivarṣa*, (*iii*) *Iḷāvṛtavarṣa*, (*iv*) *Bhadrāśvavarṣa*, (*v*) *Ketumālā*, (*vi*) *Kiṁpuruṣavarṣa*, (*vii*) *Hiraṇmayavarṣa*, (*viii*) *Ramyakavarṣa*, (*ix*) *Bhāratavarṣa*.

The economic condition of India in the 3rd and 4th centuries A.D. is characterised by a drive towards the countries of South-East Asia. In that period, *Bhāratavarṣa* was conceived as a unit of nine islands-*Indradvīpa, Kaśerumat, Tāmraparṇī, Gabhastimat, Nāgadvīpa, Saumyadvīpa, Gandharvadvīpa, Varuṇadvīpa* and *Mānavadvīpa*. The author has identified these regions as follows:

(1) *Indradvīpa* — The region of Sumatra stretching from south-west to north-east having Indrapura and Indragiri as its nuclei, (2) *Kaśerudvīpa* or *Kaśerumat*—Malaya Peninsula, possibly also Tonkin and the Philippines, (3) *Tāmraparṇī* or *Tāmraparṇa*—Ceylon and Greater Ceylon, including the Ceylonese colonies in South-East Asia, (4) *Gabhastimat*—the countries of the East, (5) *Nāgadvīpa* (a variant of *Nagnadvīpa*)—Andaman and Nikobar, *Nārikeladvīpa* being the Cocos Islands, (6) *Saumyadvīpa* — Tiyoman or Saumya and possibly Sumbawa and Sumba, (7) *Gandharvadvīpa* — Kan-to-li, first east coast of the Malaya peninsula and later Sumatra, (8) *Varuṇadvīpa* (a variant for *Pūrṇadvīpa*) — Borneo.

The author then examines the list of the divisions of *Jambudvīpa* in the *Vāyu-purāṇa* and identifies them as follows:

Aṅgadvīpa—Aṅgsā Island, *Yamadvīpa*—Jemur Island, *Malayadvīpa*—the regions of the Malaya peninsula from Kedah to Patani including perhaps some parts of Sumatra, *Śaṅkhadvīpa*—Sankhey Island, *Kuśadvīpa*—James Island, *Kumudadvīpa* —Kambujadeśa, *Varāhadvīpa*—Berhala Island or Hog Island, *Barhiṇadvīpa*—Burma.

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The author concludes that the itinerary of the Straits of Malacca is the central theme of the geographer of the *Vāyupurāṇa*. The ships leaving the ports of India, reached the Nikobar and thence darted towards the Malacca Strait, flanked by Malaya and Sumatra. The islands of Aṅgsā, Jemur and Berhala marked the approach to the Straits. On crossing it, one could land at Borneo and even move forward to Java, or coasting the peninsula and passing by Singora and Ligor, reach Siam and Cambodia or proceed towards China.

He has also shown that the Indian geographers did not give each island or the peninsula a separate name. They sometimes designated different regions on the same island by different names calling each a separate *dvīpa* or country.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 242-73

Chakladar, H. C.

GEOGRAPHY OF KĀLIDĀSA—KĀLIDĀSA'S GEOGRAPHY OF INDIA

Kālidāsa possessed a very imperfect knowledge of the shape and form of the world and of the countries and peoples of the earth outside his native land. But his knowledge of India was accurate and detailed. He was familiar with every part of India, its characteristic features and natural products.

Let us begin our account of Kālidāsa's India with his description of the great and lofty mountains, the Himālayas. The Himālayas are to him not merely a lifeless and inert mass of rocks, but a veritable god. Modern geographers would give the name of the Himālayas to the mountainous regions enclosed by the arms of the Indus and the Brahmaputra. But Kālidāsa puts the Himālayas in wider limits. The Himālayas include the Nāga and the Patkoi ranges on the north-eastern frontier, and the Hindu Kush, Suleiman and Kirthar ranges on the north-western, according to his view.

Flora and Fauna of the Himālayas: On the Himālayas grows the *devadāru* that shoots a lofty stem high up. There also grow the *nameru* trees with their wide branches in whose shadow rested the soldiers of Raghu. The other plants that the poet notices on the Himālayas are the birch trees. Besides these trees, there are some small shrubs or herbs (*oṣadhayaḥ*) that emit light in the night. Kālidāsa in the *Raghuvaṁśa* and the *Meghadūta* definitely speaks of the western Himālayas, and the trees mentioned by him are peculiar to that reigon.

Of the animals in the Himālayas, Kālidāsa refers to the wild elephant. Besides, he speaks of the deer and the musk-deer (*Moschus moschiferous*)

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which is common in the higher Himālayas and in several parts of Central Asia. It is chiefly known as the source of musk. Kālidāsa also speaks of the *camarī* or the wild yak with a bushy tail (*Bos grunniens*), which is peculiar to the Tibetan plateau. Kālidāsa speaks of the lion as a native of the Himālayas. It appears that at the time of Kālidāsa, there were lions in the Himālayas. But the lion is now almost extinct in India. Kālidāsa, in one passage, speaks of the *gavaya*; it is certainly the 'gaur'. Kālidāsa may have also in his mind the gayal or mithan, which is a little different from the gaur. Kālidāsa speaks of another animal in the Himālayas, *viz.*, the *śarabha*.

—*IS* Vol. IV No. 3, April-June 1963, pp. 375-78

Law, B. C.

HISTORICAL AND GEOGRAPHICAL ASPECTS OF THE AŚOKAN INSCRIPTIONS

The author has dealt with the geographical location of well-known places and peoples, mentioned in the Aśokan inscriptions, like Lumbinī (Rummindeī or Rupadeī in the Napalese Terai, two miles to the north of Bhagavānapura and one mile to the north of Paderia), Kāmboja, Yavanas, Gandhāra (modern districts of Peshawar and Rawalpindi), Nābhaka and Nābhapaṁti (Himālayan states, north of Kālsi), Āndhra, Bhoja, Rāṣṭrika, Pitinikas (natives of Paiṭhān), Satiyaputra (Satyavratakṣetra or Kāñcīpura), Keralaputra (Kerala), Tāṁbapaṁni (Ceylon), Tosali (same as Dhauli in the Puri district in Orissa), Isila (Siddāpur village in the Chitaldroog district of the Mysore State), Suvarṇagiri (*Kanakagiri* in the Hyderabad State), Kaliṅga (Kaliṅgāpaṭam at the mouth of the Vaṁśadharā river or Mukhaliṅgam near Chicacole), Pāṇḍya (Madura and Tinnevelly districts), Coḷa (the country watered by the river Kāverī and comprising the districts of Trichinopoly and Tanjore), Khalatika (Barabar hills in the district of Gayā), Magadha, Ujjayinī and Sāñcī.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 345-62

Sandesara, B. J.

AIVADḌAU, AN APPELLATION OF AṆAHILAVĀḌ PĀṬAṆ, CAPITAL OF MEDIAEVAL GUJARAT

The *Paumacariu* of Svayambhū composed between 840 and 920 A. D. contains, in 45. 4, a word *Aivaḍḍau*, which has been explained as the name of Aṇahilavāḍ Pāṭaṇ, the ancient capital of Gujarat. This word can be derived from *ativṛddha* and means a very big place, this meaning being corroborated by the description of the city given by Hemacandra and Someśvara.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 218-20

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GEOGRAPHY

Sankalia, H. D.

DVĀRAKĀ IN A VIth CENTURY EPIGRAPH

The Palitana copper plates of Siṁhāditya, tied together with six other Valabhī or Maitraka plates, mention Dvārakā as situated in Saurāṣṭra. Siṁhāditya belonged to Gārulaka family and granted a village Darbhāchārā to a brāhmaṇa from Elāpadra in the year 574 A.D.

Varāhadāsa II, the father of Siṁhāditya conquered a king of Dvārakā. He was brave like Śāraṅgapāṇi, the lord of Dvārakā.

For the first time, two most important points are recorded here: (1) a historical reference to Dvārakā with its ruler in the 6th century and (2) Śrī Kṛṣṇa's association with it.

In the absence of sufficient data, exact location of Gārulaka Varāhadāsa's kingdom is yet unidentified. However, we can safely say that it was near Dvārakā in modern Jāmnagar district. This is corroborated by the identification of Bhaṭṭipadra with Bhāṭiā, Bhātel or Bhāṭudiyā. All these are near Dvārakā. It is worth noting here that the son of Varāhadāsa I is called Bhaṭṭisura. It may be his full name or it may be suggestive of his valour. So the places might have been named after the Bhaṭṭis.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 293-94

Sircar, D. C.

THE CITY OF KṚMILĀ

Kṛmilā was one of the oldest cities in eastern India mentioned in the Purāṇas and the Buddhist texts. It represented the sites of the modern villages of Valgudar and Rajauna to the north of the railway line between the Luckeesarai and Mankatha stations on the Eastern Railway in the western fringe of the Monghyr district in Bihar. Thus the Kṛmilā-*viṣaya* comprised the western part of the Monghyr district.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 274-77

Sircar, D. C.

EXTENT OF PRĀGJYOTIṢA

According to the *Yoginītantra*, Prāgjyotiṣa-Kāmarūpa was bounded in the north by the Kañjagiri or Kāñcanādri (probably the Kanchenjunga) in Nepal, in the west by the Karatoyā, in the east by the Dikṣu river falling in the Brahmaputra near Sibsagar in Assam and in the south by the Brahmaputra-saṅgama or the confluence of the Brahmaputra and the Lākṣā (Lakhyā) that joins the Brahmaputra in the Mymensing district of East Pakistan.

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It will be seen from the above discussion that the Karatoyā was regarded as the western boundary of Prāgjyotiṣa-Kāmarūpa from the 7th century A.D.

This country extended from the hilly region, regarded as a part of the Himālayas, in the north, to near about the junction of the Brahmaputra and the Lakhyā in the south. The sea to the east of Prāgjyotiṣa-Kāmarūpa was the low-lying and the water-logged land to the south of the Assam range.

The author disputes the views of Pargiter regarding the identification of Prāgjyotiṣa.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 363-69

Tripathi, K. B.

GEOGRAPHY OF INDIA IN KĀLIDĀSA WITH SPECIAL REFERENCE TO RAGHU'S CAMPAIGN OF CONQUEST

It is assumed that Kālidāsa flourished during the period of the Gupta emperors in the 4th century A.D. and that he was partly inspired by the conquests of Samudragupta.

In his *Raghuvaṁśam*, the poet describes the conquests of Raghu, who starts from Ayodhyā and follows the course of the Ganges almost up to its mouth. After crossing the Kāverī, Raghu conquers the entire western coast up to the Trikūṭa mountain. Then he takes the land route to Persia. After this conquest, Raghu marches northwards to the Hūṇa country on the banks of the Oxus river. Then the people of Kāmboja, which is identified with a part of the territory of Yarkanda valley to the north-east of Kashmir and north of the Himālayas, submitted to Raghu.

Then Raghu moves further east and ascends the Himālayas and, with his cavalry, passes through the peaks. Since he is said to have enjoyed the cool breeze of the current of the Ganges, some suppose that Raghu's passage lay across the passes of the Gaṅgotrī and Kedārnāth. In the Himālayas, Raghu defeats the 'Utsava saṁketas' and makes the Kinnaras, who may be no other than the Tibetans, sing his panegyric.

Now Raghu descends from the Himālayas and when he crosses the Brahmaputra river, the king of Prāgjyotiṣa trembles with fear and the king of Kāmarūpa takes refuge in him. Prāgjyotiṣa and Kāmarūpa seem to represent western and eastern parts of Assam. Kālidāsa does not mention China in the course of the campaign of Raghu's conquest.

—*OHRJ* Vol. XI No. 4, 1963, pp. 234-37

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VI. HISTORY

Banerji, A.

ARCHAEOLOGICAL HISTORY OF MEWAR—I (FROM 3RD CENTURY B.C. TO *C.* 300 A.D.)

Since pre-historic times, Mewar, nay Rajasthan, was destined to be a land of diverse people and races and a land of colonization. Among the jungle-people referred to in the Aśokan inscriptions are the Bhils of the Mewar hill-tracts. These jungle-people are described in the Junagarh Inscription of Rudradāman as *Niṣādas*. But it is doubtful whether Kota, Bundi, Bhilwara, Chitorgarh and Udaipur districts were included in the empire of Aśoka.

Intrusion of population is one of the eternal characteristics of Rajasthan and Mewar. From the Shorkot Inscription, 5th century A.D., it is learnt that the Śibis had migrated to Mewar from their home in the Panjab and by the 2nd century B.C., they seem to have settled in Chitorgarh. This tribe at first had a monarchical constitution, but later on they developed a republican government (*janapada*). Sawai Madhopur and Gangapur appear to have been ruled by the alien Mālavas in the 3rd century A.D., but neither epigraphy, nor numismatics, nor pottery indicates the occupation of Mewar by the Kṣatrapas of Malwa.

The frontier of Mewar, in the modern political sense of a line marking the acknowledged limit of action of a regularly effective government, *vis-a-vis* one or other governments, did not take shape till the 18th century. The Sultans of Gujarat, Alauddin Khilji and Akbar, ravaged the country but could not besiege the whole of Mewar.

—*JOIB* Vol. XII No. 4, June 1963, pp. 345-58

Banerji, A.

CULTURE SEQUENCE IN RAJASTHAN

It appears that by the 3rd millennium B.C., the valleys of Sarasvatī and Dṛṣadvatī in Rajasthan saw the growth of the Harappa culture. When the Harappa culture was in decline, the Painted Grey Ware people overthrew the Harappa farmers who had colonized this area. During this time, there thrived in Mewar one of the principal cultures affiliated to the painted ceramic tradition and Āhāḍa was the capital of a thriving culture of some importance.

This ceramic tradition did not die out with the end of the proto-historic age, but survived in the form of Rangmahal culture and a new

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culture of the Yaudheya-Kuṣāṇa period. The Painted Grey, the Black and Red and the Black on Red cultures might possibly have been contemporaneous.

All the traits of the complex Harappa culture are met with on the banks of the twin rivers Sarasvatī and Dṛṣadvatī.

—*MI* Vol. 43 Pt. 3, July-September 1963, pp. 225-32

Bivar, A. D. H.

THE KANIṢKA DATING FROM SURKH KOTAL

One incomplete inscription from Surkh Kotal bears some Greek letters, the numerical value of which is 275. If the last figure of the date is not *epsilon* (with numerical value 5) but *theta* (with numerical value 9), then the date will be 279. This inscription seems to be earlier than the inscription of Nokonzoko, dated 31, of the Kaniṣka era according to Henning, since in it the form of the Greek letter *nu* is earlier than that in the latter.

The date 275 or 279 can only be counted either in terms of the era of 57 B.C., owing its origin to the Indo-Scythian emperor Azes, or in those of the era of 155 B.C. mentioned in the Taxila copper plate of Patika. In the first case, the date of the Surkh Kotal inscription under reference comes to be 218 or 222 A.D. and in the latter 120 or 124 A.D. The first position is impossible, because at that time the Sassanids were expanding their empire at the cost of the Kuṣāṇas so that there could be no room for the reigns of Vāsiṣka, Huviṣka, perhaps Kaniṣka II and Vāsudeva. Hence the second position is the only acceptable one and it would support the view of Van Wijk, Sten Konow and John Marshall that the era of Kaniṣka began in 128-9 A.D.

The earlier era is used, because the era of Kaniṣka had not yet been established at the time when the unfinished inscription was cut.

—*BSOAS* Vol. XXVI Pt. 3, 1963, pp. 498-502

Bongard-Levin, G. M.

ISTORICHESKIE OSNOBI DREVNEINDIISKIX AVADĀNA (HISTORIC FOUNDATIONS OF THE ANCIENT INDIAN *AVADĀNA*)

The author says that, while studying ancient Indian legends and folklores, for instance, the *avadānas*, scholars interested themselves only in the literary aspect or philosophico-religious contents of them. He thinks that this literature reflects some real situations of the life and culture of the people. In particular, he has studied the information that we get from the *avadānas* regarding the later history of the Mauryan period, and has tried to correlate the date of the *avadānas* with those of epigraphy.

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In the *Aśokāvadāna*, we read that when Aśoka was making lavish gifts to the Buddhist *saṁgha*, his grandson Sampadi (Samprati), heir to his throne, remonstrated and forbade him to squander the resources of the State in that manner. But *Aśoka* did not stop and continued to send all that he had, gold, silver and iron dishes, to the Buddhist establishments at Kukkuṭārāma till he had only an '*ardhāmalaka*' (half *āmalaka*) with him. Wishing to give away the same also to the *saṁgha*, he called in his ministersand asked them as to who was in fact the ruler, showing that he was disgusted with the position in which he was placed.

In a version of the *Aśokāvadāna*, the emperor is shown as stating his position like this, 'I have been deprived of my powers and I possess an *ardhāmalaka* only.' Addressing his chief minister Rādhagupta, he lamented about the disappearance of his wealth, destruction of his kingly power and loss of his authority in these words: 'Earlier, when I used to pass orders, nobody dared to disobey. Now my orders are no longer carried out, my written orders are dead letters.' According to the *Sūtrālaṁkāra*, he is stated to have exclaimed: 'My power is no more. It is dead. During the period, when I had powers, nobody dared to oppose me. Nobody ever practised treachery, and all revolts were suppressed.' Thereafter, the *ardhāmalaka* that Aśoka had was made over to the fraternity.

Hiuen T'sang quotes Aśoka's saying, 'I have greedy and powerful ministers.'

The last years of Aśoka were spent in a complicated atmosphere. In the process of destruction of the Mauryan empire, internal contradictions appeared; the Brāhmaṇas rose against the central government; the finances worsened and anti-Buddhist sentiments became strong. During the course of his rule, Aśoka followed the policy of religious tolerance, but in the later part of it, he became a zealous defender of Buddhism and followed a strongly pro-Buddhist policy, which evoked opposition from the representatives of the various religious sects, particularly the Brāhmaṇas and the Jainas.

It is said that during the last years of Aśoka's rule, Tiṣyarakṣitā became the ruler for seven days and made a plan to dispose off prince Kuṇāla, the son of Padmāvatī. The so-called 'Edict of the Queen' also shows that at the fag end of his rule, Aśoka ceded the power to his queen. The 'Queen's Edict' refers to Kāruvāki, who can be placed besides Tiṣyarakṣitā.

From the aforesaid evidence, the author concludes that the Mauryan state was not an absolute monarchy.

—*NAA* No. 1, 1963, pp. 106-16

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Brunt, P. A.

ALEXANDER'S MACEDONIAN CAVALRY

In India, Alexander divided his cavalry into hipparchies. The number of the hipparchies was eight. At the confluence of the Hydaspes and Acesines, he divided his army into four parts, under Craterus, Hephaestion, Ptolemy and himself. They were to reunite at the junction of the Acesines and Hydraotes. Alexander himself took with him 'half the companion cavalry' for the Mallian campaign. This must have included the *agema*, but in addition, the hipparchies of Perdiccas and White Clitus were with him and were detached for independent operations. When Alexander reached the Hydraotes, he was able to use two hipparchies against the Mallians and one of these was apparently that commanded by Demetrius.

The change of name from *ile* to hipparchy was due to Alexander's growing distrust of his principal officers and was effected in 328 after Clitus' death. But the inclusion of oriental cavalry into the ranks of the hipparchies cannot be placed earlier than 324.

—*JHS* Vol. 83, 1963, pp. 27-46

Choudhary, R. K.

GOVINDAGUPTA OF VAISĀLĪ SEAL AND MANDASOR INSCRIPTION (A GUPTA EMPEROR BETWEEN G. E. 93 & 96)

The Basārh seals, found in 1903-4, brought to light the name of Govindagupta. The following data can be gathered from them: (*i*) Govindagupta, the heir-apparent of Candragupta II, was his father's Governor in Tirabhukti, (*ii*) the seal bore the name of the king, the queen and the Yuvarāja, (*iii*) Govindagupta himself was the Governor, (*iv*) Dhruvasvāminī was the mother of Govindagupta and (*v*) Govindagupta is called Mahārāja.

Govindagupta is also mentioned in the Mandasor inscription which indicates his sovereign status. From this record, it is clear that he was once the suzerain of Mālwā and that there were feudatory kings under him.

The author thinks that Govindagupta ascended the throne just after the death of his father Candragupta II. Govindagupta's short reign is the only possible clue to the gap of three years between G.E. 93 and 96 in the Gupta history. Kumāragupta seems to have defeated or ousted Govindagupta and seized the throne. After his accession, Kumāragupta avoided all reference to this brother to prove himself as the real successor of Candragupta II.

—*JOIB* Vol. XII No. 4, June 1963, pp. 370-76

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HISTORY

Choudhary, R. K.

HARISIṁHADEVA OF MITHILĀ (A RE-ASSESSMENT OF FACTS)

According to the author, Harisiṁhadeva was the sixth ruler of the Karṇāṭa dynasty. His victory over the Muslims occurred during the last days of the Mamluk Sultans after the death of Balban. The Maheśvara Arabic inscription dated 1291-1292 A.D. supports this fact. In this connection the works of Mulla Taqia and the Basātnul-ūns are also noteworthy. The *Dhūrtasamāgama* refers to the fact that Harisiṁhadeva recovered his kingdom after the tide of Muslim conquest had passed and the above comedy was staged only after the expulsion of the Muslims. During the invasion of his kingdom by the Tughluqs, he left Tirhut and went to Nepal, which, his minister Caṇḍeśvara had already conquered between 1311 and 1314 A.D.

The reign of Harisiṁhadeva forms a landmark in the history of Mithilā. His reign was bristling with hectic political activities, which compelled him to play a prominent role for a period of four decades in the history of north-eastern India. His achievements in the field of social reform are also remarkable. His stormy political career has left a permanent impression on the life and culture of the people of Mithilā. The remains at Simarāon of his time are pointers to the incessant struggle between Muslim bigotry and Hindu retaliation.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 123-40

Choudhary, R. K.

THE *PRĀKṚTAPAIṄGALAM*: AN IMPORTANT SOURCE OF MITHILĀ'S POLITICAL HISTORY

The *Prākṛtapaiṅgalam* (*PPm.*), written in the 14th century A.D., throws interesting sidelights on the political history of Mithilā and supplements another contemporary source for that study, *viz.*, the *Puruṣaparīkṣā* of Vidyāpati. An attempt in this article is made to study such passages of the *PPm.* as have a bearing on the history of Mithilā.

The Kalacuri king Karṇa and his son Yaśaḥ-Karṇa are frequently mentioned in the *PPm.* Yaśaḥ-Karṇa is said to have led two campaigns against Champāraṇa after defeating Kāśīrāja (c. 1073 A.D.). We also learn from the *PPm.* that the king of Kāśī fought successfully with the kings of Gauḍa, Vaṅga, Kaliṅga, Telaṅga, Mahārāṣṭra, Saurāṣṭra, Champāraṇa, Nepāla, Bhoṭa, Cīna and Lohavara. This king of Kāśī must have belonged to the Gahaḍavāla dynasty, as is evident from the *PPm.* Kāśīsara and Kāśīrājā are frequently mentioned in the *PPm.* Vidyādhara, the excellent minister of Kāśīrāja, is also mentioned. His name helps us to identify the king of Kāśī. A recent writer has identified this king with Govindacandra Gahaḍavāla. On the basis of a Gahaḍavāla

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inscription, we learn that Govindacandra extended his sway up to Monghyr.

Many other historical events as gleaned from *PPm.* have been noticed in the article.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 322-28

Ghoshal, U. N.

HISTORY AND HISTORIANS OF ANCIENT INDIA

The credit of the discovery of Sanskrit for the Western World goes to Charles Wilkins, William Jones and H. T. Colebrooke. Their works were followed by those of Burnouf, Max Müller, Rudolf Roth, Otto Böhtlingk, George Turnour, E. A. Schwanbeck and Stanislaus Julien. In the second and third decades of the last century, the interest of the Western World was roused by the discovery of the coins of Greek and Indo-Scythic rulers by Ranjit Singh's foreign generals and by Charles Masson. Extraordinary series of discoveries relating to the script, the age and the language of inscriptions were made by James Prinsep and his associates. Elphinstone, Tod and Lassen are the chief early historians of ancient India.

The age of achievement, which extended roughly from 1860 to the present times, is characterised by co-operative labours of Indian and foreign scholars in all branches of Indology. Hodgson, Csoma de Koros and Bunyio Nanjio were ardent students of Buddhist literature. The publications of the *Bibliotheca Indica* and its successors, the *Bombay Sanskrit and Prākrit Series*, the *Gackwad Oriental Series*, the *Mysore Sanskrit Series*, the *Trivandrum Sanskrit Series*, the *Pāli Text Society Series*, the *Sacred Books of the East Series*, the *Harvard Oriental Series*, *the Mahābhārata* of the Bhandarkar Oriental Institute, the *Rāmāyaṇa* of the Oriental Institute of Baroda, the *Catalogus Catalogorum* of Aufrecht, the *Vedic Index of Names and Subjects* by Macdonell and Keith, *Abhidhāna Rājendra* and *Dharmakoṣa* are valuable contributions.

Cunningham and Marshall did important work in archaeology. Recent works like *Aṅgaviijja* and *Subhāṣita-ratnakoṣa* are a pointer to the fact that the days of great literary discoveries of source-material for our ancient history and culture are not over.

—*QRHS* Vol. III Nos. 1-2, 1963-64, pp. 10-19

Griffith, G. T.

A NOTE ON THE HIPPARCHIES OF ALEXANDER

Alexander introduced Oriental cavalry into the hipparchies long before 324 B.C. Not long after the battle of Issus, he wrote to Darius, 'Those of your men, who fought with you and were not killed in the battle but surrendered to me, are safe with me and are not sorry to be here; they

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are serving now in my army of their own free will.' This marks the beginning of the introduction of Oriental elements in Alexander's army. Besides this, there are other evidences also of this development, which the author discusses in this paper.

—*JHS* Vol. 83, 1963, pp. 68-74

Gupta, Kalyan Kumar Das

EARLY INDIAN HISTORIANS

Historiography in modern India may be said to have started on January 15, 1784 with the foundation of the Asiatic Society of Bengal by Sir William Jones. The way for Indian historiography was paved by Westerners—William Jones, Wilkins, Colebrooke, Lassen, Prinsep and others, but a self-conscious Indian intelligentsia was slowly emerging. Rajendra Lal Mitra gave information about a large number of manuscripts in *Notices of Sanskrit Manuscripts* in nine volumes, and produced his monumental work, *viz.*, the *Sanskrit Buddhist Literature of Nepal.* Haraprasad Sastri collected more than 8000 manuscripts. Saratchandra Das published his great works like the *Tibetan-English Dictionary* and *Indian Pandits in the Land of Snow.* His tradition was continued by Rahul Sankrityayana.

James Prinsep deciphered Aśokan Brāhmī script in 1837 and Alexander Cunningham was appointed as the first Director of Archaeological Survey of India in 1860. The chief western epigraphists and numismatists were Cunningham, Bühler, Kielhorn, Sewell, Smith, Rapson and Allan. Indian scholars carried forward the traditions of these scholars with marked improvement. Ananda Kentish Coomaraswamy justly pointed out that the essential pre-requisite to a proper appreciation of Indian art was a thorough understanding of the fundamentals of Indian philosophy. In the field of iconography, this author is a pioneer. Archaeological materials have been utilised by R. K. Mookerjee, Beni Prasad and Jayaswal. Shama Sastri discovered the unique manuscript of *Arthaśāstra* of Kauṭilya in 1909. R. G. Bhandarkar and Haraprasad Sastri carried on sustained researches on Hinduism and Buddhism, respectively. Then A. K. Datta brought out his *Bhāratavarṣīya Upāsaka Saṁpradāya* and P. C. Bagchi carried the tradition of Haraprasad.

Akshyakumar Maitreya emphasised the necessity of studying Indian art in relation to the art activities of Indian settlers in south-east Asia. He held that since every art object has a time complex, it is unscientific to periodise the history of Indian art on the basis of religion or any such criterion.

—*QRHS* Vol. III Nos. 1-2, 1963-64, pp. 24-28

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Humbach, Von H.

NOKONZOKO UND SURKH KOTAL: EIN MODERNER MYTHOS (NOKONZOKO AND SURKH-KOTAL: A MODERN MYTH)

The author has already established a certain conspicuous lexical and grammatical agreement between the so-called Berlin fragments and Surkh Kotal inscriptions found by D. Schlumberger. This contribution is an addition to his arguments.

Kaniṣka's inscription uses some phrases found in the *Gāthas* of Zarathuṣtra, as shown by W. Lentz. This shows that Middle Iranian can be of some use in the interpretation of the documents in question.

The connection between the Berlin fragments and Kuṣāṇas is clear from the short fragment I.

Unintelligible words can be very easily explained as proper names. This led Henning to explain a certain word as Nokonzoko, a high official. This is how emerged the modern myth of the history of Surkh Kotal and of an officer, Nokonzoko by name. The same was later taken over by Benveniste. The author has criticised this view.

—*WZKSO* Band VII, 1963, pp. 13-19

Jain, Kailas Chand

HISTORY OF ĀHAR

The ancient village of Āhar, also known as Āghāṭapura and Aṭpura in early inscriptions and Jaina manuscripts, is situated on the banks of a stream of the same name in 24° 25′ N. and 73° 44′ E. about two miles east of Udaipur city. Its early history is in obscurity, but there are ample records to throw enough light on its history for three centuries after 10th century A.D., the period of its chequered occupation by Guhila kings, the ancestors of the Rāṇās of Mewar before they migrated to Chitore. During this period, Āhar became a great centre of trade and literary activity. It was famous in early times by the name of the *tīrtha* of *Gaṅgodbheda* and as such, it was a great centre of Brāhmaṇical religion. But since the Guhila rulers were liberal in their religious views, Jainism also flourished side by side with the Brāhmaṇical religion.

Āhar gave the name of Āhariā to one of the *gotras* of Gehalot race. Āhariā *gotra* is also found among the *Cāraṇās*. Āhar was also a town of great importance from social point of view.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 95-100

Kosambi, D. D.

THE BEGINNINGS OF THE IRON AGE IN INDIA

The iron-age in India began about 800-700 B.C. In the *Yajurveda*, which is assigned by Keith to that period, there is a reference to iron. At

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the time of the Buddha, iron was in use. There is a tradition that while, as a child, he was left in the shade of a tree, the Śākyans, including his father, were engaged in ploughing. The terrain of the Śākya country along the Nepal border of Gorakhpur and Basti districts is such as cannot be broken save by iron ploughshares. In the *Kāśī-Bharadvāja-sutta* of the Suttanipāta, a simile runs thus: 'like a *phāla* heated for a whole day and plunged suddenly into water.' This refers to iron and not bronze, which, if treated like this, would become brittle and useless. Ktesias states that the swords of Indian steel were presented to Artaxerxes Mnemon, and Herodotos says that in 482 A.D. the Indian soldiers, forming part of the army of Xerxes that invaded Greece, carried bows of cane and arrows also of cane with iron at the points. It is thus wrong to suppose that iron was introduced into India through the Achaemenids.

—*JESHO* Vol. VI Pt. 3, December 1963, pp. 309-18

Mirashi, V. V.

THE DATE OF MAHĀ-ŚIVAGUPTA-BĀLĀRJUNA'S ACCESSION

Mahāśivagupta-Bālārjuna of the Somavaṁśa is known from many copper-plate grants, and inscriptions of this family have been found in Chhattisgarh. Fleet and Kielhorn referred these kings to the 8th and 9th centuries A.D. The author had examined the question about the date of Mahāśivagupta *alias* Bālārjuna some 25 years ago and had arrived at the conclusion that Bālārjuna reigned in the period A.D. 590-650.

Recently, a copper-plate grant has been discovered at Bonda in the Raigarh Tehsil of Madhya Pradesh. It mentions that the grant of a village was made by Bālārjuna on the 6th *tithi* of the first fortnight of *Pauṣa* in the twenty-second year of the king's reign. This was a day of *Pauṣa-saṁkrānti* which is the same as *Makara-saṁkrānti*.

On the basis of his calculation, the author shows that the first fortnight mentioned here must be a bright fortnight of *Pauṣa*. On the basis of *Ephemeris*, he found out that the only year in which the *saṁkrānti* and the sixth *tithi* came together in the 7th century A.D. was A.D. 616. Therefore, the date of Bālārjuna's accession to the throne must be A.D. 595.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 355-57

Misra, Jayasankara

MAHMŪD GHAZNĪ KE SOMANĀTHA ĀKRAMAṆA SAMBANDHĪ SAMAKĀLIKA NAVĪNA VIVARAṆA (A NEW CONTEMPORARY ACCOUNT OF MAHMŪD GHAZNĪ'S INVASION OF SOMANĀTHA)

According to the author, the earliest account of the temple of Somanātha comes from the pen of Albīrūnī, a contemporary of Sultan Mahmūd of Ghaznī.

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He says that the *liṅga* of Somanātha was originally erected on the seacoast and that Somanātha owed its name to the fact that the moon was perpetually occupied in serving the idol and bathing it by the ebb and flow of seawater. The story gives that this *liṅga* of Mahādeva was erected by the moon on Prajāpati's advice for daily worship.

Of all the temples of Lord Śiva, Somanātha was the most famous. Water from the Ganges and flowers from Kashmir were brought every day for being offered to the God in this temple. Another reason why in particular Somanātha had become so famous was that it was an important harbour for seafaring people who went to and fro between Zanj and China. People believed that the *liṅga* of Somanātha would cure persons of every inveterate illness and heal every incurable disease.

Albīrūnī has very regretfully recorded that the Somanātha image was destroyed by the Prince Mahmūd, who ordered the upper part to be broken and the remainder to be transported to Ghaznī with all its trappings of gold, jewels and embroidered garments. A part of the idol lay before the door of the mosque of Ghaznī on which people rubbed their feet to clean them from dirt and wet.

—*Pra.* Vol. VIII No. 2, March 1963, pp. 169-73

Narain, A. K.

WRITING A NEW HISTORY OF ANCIENT INDIA: A STUDY IN PROBLEMS, SOURCES AND METHODS

In the author's opinion, the *Janapada* conception answers more realistically to our problems than those of 'Nation', 'Country', 'Continent' and so on. *Janapada* means 'territory' and 'population'. The Bhārata *Janapada* is one. It is a composite personality of which the various territorial subdivisions are the body, and the various people and their activities, the states of mind.

The treatment and division of chapters in Ancient Indian History should be on the basis of political consolidation and disintegration bringing out social, economical and other factors governing these phases.

The author considers archaeological remains to be our 'primary' or 'direct' source materials and the Purāṇas, historical biographies, inscriptions, foreign accounts and archaeological reports to be 'secondary' or 'indirect' source materials. The modern historian fails to utilise correctly ancient historical works, because he is obsessed by the inhibition of the idea that Indians had no sense of history. It is important to evolve a technique of using them.

If vertical excavations in all parts of India are taken into account, a vertical time-table for the whole of India will emerge for the historian and

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there will be no 'dark ages'. From horizontal excavations, we can know the pattern of life, mostly material, in a given period of time. The historian of Ancient India should take interest in the development of archaeology and learn the technique to utilise the information supplied scientifically by the archaeologist. There should also be a commission to go into the study and collection of all types of sources and their co-ordination for purposes of historical writing on Ancient India.

—*Bha.* Vol. VI Pt. 2, pp. 12-21

Nathamala, Muni Sri

BHAGAVĀN MAHĀVĪRA AURA NĀGAVAṀŚA (BHAGAVĀN MAHĀVĪRA AND NĀGAVAṀŚA)

Mahāvīra is believed to have belonged to a family called Nāga. This word is interpreted as to stand for either *Jñāta* or *Nāga*. The author favours the latter identification because the Nāga tribe was widely known in ancient India and was a branch of the Ikṣvāku family to which Mahāvīra is known to have belonged.

—*Ane.* Vol. XVI No. 4, October 1963, pp. 161-63

Pandey, R. B.

KOSALA KĀ PRĀRAṀBHIKA ITIHĀSA (THE EARLY HISTORY OF KOSALA)

The name of Ayodhyā first occurs in the *Atharvaveda*, that of Kosala is first found in *Śatapatha-Brāhmaṇa* and that of Ikṣvāku is first attested in the *Ṛgveda*.

Manu is believed to be the progenitor of the solar and lunar races. Among his nine sons, Ikṣvāku was the eldest. He set up his capital at Ayodhyā and founded his dynasty, which continued to rule up to the end of the *dvāpara* age and the beginning of the *Kali* age. One Bṛhadbala of his family is said to have fought in the battle of Kurukṣetra and met his death at the hands of Abhimanyu.

In Buddhist and Jain literature, there are numerous references to the state of Kosala, which occupied an important place in the sixteen *Mahājanapadas* of that period. Kosala was divided into two regions, called north Kosala and south Kosala. The Buddha passed a considerable part of his life at the Kosalan capital, Śrāvastī, and the rules of the *Vinaya* were also compiled there.

Kosala was important from the political as well as from the religious point of view. It rose to great power and prestige during the rule of Prasenajit. Together with the Mallas and the Licchavis, it formed a federation to oppose Ajātaśatru, but after the death of Prasenajit, it began to decline.

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From the point of view of the growth of Buddhism, Kosala is more important than Magadha.

—*NPP* Vol. 67 No. 1, 1963, pp. 31-47

Pandey, R. B.

STUDIES IN THE HISTORY OF KĀŚĪ: ECONOMIC LIFE

This article deals with the history of Kāśī and gives an elaborate account of the ancient economic life of the people of Kāśī *janapada* under the following heads: (1) agriculture, (2) cattle-rearing, (3) trade, (4) transport, (5) transaction, (6) exchange, (7) coinage, (8) banking and loan, (9) interest, (10) weights and measures, (11) arts and crafts, (12) textiles, (13) goldsmiths, (14) ivory-work, (15) pottery, (16) carpentry, (17) workers in leather, (18) workers in bamboo, (19) black-smiths, (20) ornament-makers, (21) minor occupations, (22) doctors, (23) snake-charmers, (24) acrobats, (25) dancing girls, (26) fishermen, (27) hunters, (28) fowlers, (29) labourers and (30) craft guilds.

The material has been drawn almost exclusively from the Buddhist *Jātakas* with a few exceptions.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 1-34

Pathak, V. S.

THE AGNI-KULA LEGEND: THE MEDIAEVAL AND THE MODERN MYTHS

The *Agni-kula* legend is wrapped up in numerous covers which should be peeled off to get at the core. There is a story in the *Rāmāyaṇa*, which, in fact, began to develop in the Vedic period, that being vanquished by Vasiṣṭha, Viśvāmitra acknowledged the superiority of the Brāhmaṇas over the Kṣatriyas.

The legend, as we find here, must have been developed by the 3rd century A.D. In the 10th century, Padmagupta seized it to explain the origin of the Paramāras, though mythologically the two seem to be unconnected. He transformed the story into the *Agni-kuṇḍa* legend. The *Tilakamañjarī* and several Paramāra inscriptions allude to this legend. But it does not seem likely that Padmagupta had presented his patrons as non-Aryans like the Śakas and the Yavanas.

The *Agnidharas*, the *Āgneyas*, the *Daśerakas* and the *Agniveśya Brāhmaṇas* were positively connected with *Agni* in early centuries of the Christian era. Thus, before the advent of the early mediaeval period, there was a group of *Agni-kula* families, recorded as having originated from *Agni* and having belonged to the Brahma-kṣatra caste of *Vohni-vaṁśa*. The Paramāras were probably the *Agniveśyas*.

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The later recensions of the *Pṛthvī-rāja-rāso* further developed the *Agni-kula* legend.

Finally, the *Agni-kula* legend represents two myths—the modern and the mediaeval. The modern myth arose from the efforts of the scholars to interpret a mediaeval myth in terms of modern concepts, whereas the mediaeval myth represents the processes of the standardisation and systematisation of the stratified society of the times.

—*Bha.* Vol. VI Pt. 2, pp. 33-46

Rao, B. S. L. Hanumanta

THE CONTEMPORANEITY OF KANIṢKA AND NĀGĀRJUNA EXAMINED

So far five different dates ranging from 58 B.C. to 278 A.D. have been suggested for Kaniṣka by different scholars. Of these, the most important is 78 A.D. suggested by Rapson and Raychoudhury who hold Kaniṣka to be the founder of the Śaka era. But the validity of this theory is disproved by Taxila excavations, numismatic findings and Chinese records. Moreover, there is no valid reason to show why the Kaniṣka or Kuṣāṇa era came to be known as the Śaka era, especially when the Indians knew the Śakas and the Kuṣāṇas as separate peoples. The discoveries at Taxila, the evidence furnished by the coins found in U.P. and the excavations at Sisupalgarh point at 130 A.D. as the date of Kaniṣka. This date is supported by astronomical evidence as well and seems to be the most plausible date for Kaniṣka.

On the testimony of the evidence furnished by Hieun Tsang and Kumārajīva, as also the Buddhist tradition, Nāgārjuna's date falls in the second half of the 2nd century A.D., *i.e.*, between A.D. 143 and 203. The account of *Rājataraṅgiṇī* perfectly accords with this date, provided it is remembered that Kaniṣka mentioned there is Kaniṣka II, who ruled conjointly with Huṣka (Huviṣka) and Juṣka (Vāsiṣka) for a period of forty years between A.D. 158-198.

Thus, the theory that Kaniṣka came to power in 78 A.D. and that he was the founder of the Śaka era is not correct. A.D. 130/4 seems to be the reasonable date for his accession. None of the dates, even those as late as A.D. 134-158, suggested in this paper for Kaniṣka, would support the view that Ācārya Nāgārjuna flourished at the court of Kaniṣka.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp.23-29

Settar, S.

ARASIKERE UNDER THE HOYSAḶAS

Arasikere rose to prominence under Hoysaḷa Vīra-Ballāḷa II and played an important part in the political, social and cultural life of the

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people during the last quarter of the 12th century A.D. Its people belonged to different sects, worshipping different gods and practising different occupations, without any clash. As a result of this, the city enjoyed much prosperity and prestige, next only to Dvārasamudra in the vicinity of the Hoysaḷa capital. It was a capital and *Bhāṇḍāra Vādi*, a 'town of treasure'

The traditional division of our society into four groups—Brāhmaṇas acting as priests, Kṣatriyas as protectors or the military class, Vaiśyas as traders and Śūdras as the fourth caste — was prevalent under the Hoysaḷas. Besides, there were certain groups called after their occupations. The women of Arasikere were well accomplished, intensely religious and known for their beauty. The city abounded with learned men. A number of inscriptions refer to the virtues and accomplishments of the Jainas and Brāhmaṇas. Kings, officers and common men vied with one another in contributing to the temples of Arasikere.

There are a number of references to the various administrative officers. Thus an inscription refers to four *Heggaḍes*. Of them, three are called Royal Superintending *Heggaḍes* of Arasikere and the fourth one is called the great minister, great Master of the Robes. In addition to these Royal *Heggaḍes*, we come across the Gaveras, masters of the town (*Paṭṭaṇa Śeṭṭi*) and the Setties, or merchants. Because of the vast commercial activity in the city, a treasury was established and customs officers were appointed. The officers and servants of the Hoysaḷas were not only loyal, but they even sacrificed their lives for the king and his kingdom.

The Hoysaḷas were great builders. During this period, innumerable temples were built and a new style of architecture emerged. The Īśvara temple of Arasikere, though small in dimensions is a fine instance of Hoysaḷa architecture with striking features of conformity and deviation. It is also an instance of the extreme tolerance and catholic outlook of the Hoysaḷa rulers.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 152-68

Singh, Vikramaditya

BHĀRATĪYA ITIHĀSA KĀ PRAJJVALANTA ADHYĀYA—SĪMĀ-PRĀNTA AURA SIKANDARA (A GLORIOUS CHAPTER IN INDIAN HISTORY—ALEXANDER AND THE NORTHERN FRONTIER)

The author has described the course of the invasion of Alexander, the Great, in the north-western regions. His victories over the Aspasiois, the people of Nysa and the Assakanoi of Massaga have been described. On the storming of the citadel of the latter, the soldiers living by the profession of arms, fought bravely. It was stipulated that they would be permitted to retire from the fortress unmolested, but Alexander did not keep the word and massacred them.

—*Trip.* Vol. VIII No. 4, January 1963, pp. 97-100

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HISTORY

Sircar, D. C.

DETERIORATION IN INDIAN HISTORICAL SCHOLARSHIP

For various reasons, European interest in epigraphy, as in a number of other Indological subjects, has diminished during the last few decades and the standard of Indological scholarship in Europe has deteriorated. This seems to have led to the increase in interest in the subject on the part of the Indians. But the result is unsatisfactory. In both width and depth, an Indian scholar is generally inferior to his European counterpart who is also usually more laborious and devoted to his subject of study. Few works like *History of Dharmaśāstra* by P. V. Kane may be regarded as monuments of labour among the writings of Indian scholars.

One of the serious causes of the present deplorable state of Indological research is the gradual fall of the standard of education in our country and the other is a defect in our national character.

The author thinks that we should not prevent a research scholar from taking up a particular subject simply because another has worked on it, since the same is not expected to do full justice to it.

—*QRHS* Vol. III Nos. 1-2, 1963-64, pp. 20-23

Soundara Rajan, K. V.

ĀNDHRA IKṢVĀKU CHRONOLOGY AND ITS SIGNIFICANCE FOR EARLY HISTORY OF GUJARAT

The following chronology has been proposed for the Ikṣvāku dynasty:

1. Chāntamūla—*c.* 225-272 A.D.
2. Vīrapuruṣadatta—*c.* 272-294 A.D.
   Interregnum of 32 years.
3. Ehūvala Chāntamūla—*c.* 326-350 A.D.
4. Rudrapuruṣadatta—*c.* 350-361 A.D.

D. C. Sircar and I. K. Sharma take the year 225 A.D. as the starting point of the Ikṣvāku dynasty. According to the present author, the chronology of the Ikṣvāku dynasty requires revision in this light. However, he feels that the first king of this dynasty started his rule in 219-20 from Nāgārjunakoṇḍa and not from Amarāvatī as surmised by Sharma.

The Ābhīras became powerful in Nāgārjunakoṇḍa at the expense of the Ikṣvākus, as is clear from the inscription of Vasuṣeṇa found there. Towards the end of his reign, Vasuṣeṇa effected a *coup d'état* with the help of his kinsmen. The recently discovered Relic Casket inscription in Devnimori in Gujarat in the year 127 of the *Kathika* kings also throws some light on the changes in the history of Gujarat in this period. The era of the *Kathika* kings, mentioned here, is the *Traikūṭaka* era beginning with 248

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A.D. Therefore, the date of the record in question is 375 A.D. The palaeography of this record very much agrees with that of the inscriptions of the Ikṣvāku king Ehūvala Chāntamūla of Nāgārjunakoṇḍa who, therefore, cannot be placed later than the first part of the 4th century A.D. Ehūvala Chāntamūla had connections with the Kṣatrapas of Gujarat, as is clear from the fact that his mother was a princess from Avantī. It is likely that Ehūvala Chāntamūla visited the Kṣatrapa dominions, which is indicated by the Kārtikeya maps from Nāgārjunakoṇḍa, similar to those from Gujarat, and by a *Caitya-gṛha* in Telaja in Saurāṣṭra which is called Ehūvala *maṇḍapa* after the name of Ehūvala. Thus the liasion between Ehūvala Chāntamūla and Rudrasena III seems to have necessitated the rise of the Ābhīra king Vasuṣeṇa during the reign of Rudrasena II. All the events occurred in the 4th century A.D.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 285-92

Tolstov, S. P.

DATIROVANNYE DOCUMENTY IZ DVORTSA TOPRAK-KALA I PROBLEMA 'ERY SHAKA', I 'ERY KANISHKI' (DATED DOCUMENTS FROM THE TOPRAK-KALA PALACE AND THE PROBLEM OF THE ŚAKA ERA AND THE KANIṢKA ERA)

Four documents on leather, found in the king's archives at Toprak-kala in Khorezm, bear dates in an unknown era. The dates, legible on three of them only, are 207, 222 and 231. The culture stratum, in which they are found, should be dated to the last stage of the antique epoch in the history of Khorezm, the borderline of the Kuṣāṇa and Kuṣāṇa-Afrigid periods, *i.e.*, between the 3rd and 4th centuries A.D. The era used in them is shown to be the Śaka era of 78 A.D., which is identified with the Kaniṣka era beginning with the reign of Kaniṣka. The arguments in favour of this view are as follows:

Most of the Kuṣāṇa coins of the Khorezmian collection, with the exception of the coins of Kadphises II, have a top coinage in the shape of 'S' stamped on either side of the coins. The sign 'S' occurs on the silver coins of the Khorezmian king Artamukh and his wife and is the first manifestation of the independence of the Khorezmians after a period of Kuṣāṇa domination. These coins are earlier than those of Vazamar, whose headgear in the shape of an eagle resembles one of the crowns of Shapur I. Thus the coins with the 'S' sign belong to the first decades of the 3rd century A.D. and the Kuṣāṇa coins preceding them should start from the end of the 1st century A.D.

Along with the aforesaid post-Kuṣāṇa coins at Toprak-kala two coins have been found having a cross-shaped sign—a variant of Svastika with rounded ends—on one side and the inscription W(Z)RM? MLK (Wiramna) on the other. Similar coins have also come from Kunya-Uaz lying in

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one and the same layer with the silver coins of the Sassanid King Shapur I (241-272 A.D.). This symbol, quite alien to Khorezm and Central Asia, is indigenous to Āndhra coinage. This shows that the chief of the South Indian guards of the Kuṣāṇa empire, posted in Khorezm, staged a *coup d'état* after the reign of the last Kuṣāṇa King Vāsudeva I or even Vāsudeva II. The existence of at least three kings of this line (and possibly up to five) can be discerned from these coins. Related to this dynasty are also two kings in eagle-shaped helmets and a king in a peculiar high headgear which was typical of the late Afrigids. After these kings, king Afrig found the Afrigid dynasty and the Khorezmian era dating from 305 A.D. Thus the period between the prevalence of Kuṣāṇa coinage in Khorezm and the reign of Afrig corresponds to the reign of at least nine rulers. At least a century must have been occupied by the reigns of these kings. This shows that the Kuṣāṇa dynasty came to an end by the close of the 2nd century A.D., which means, that it came to power at the end of the Ist.

Radio-carbon dating of the time, which immediately preceded the late Kang-kin period, is the year 140 B.C. and that of the potter's kiln at Kalaly-gyr I, in the upper chamber of which is the burial of the warriors of South-Indian origin, whose leader supplanted Kuṣāṇa rule, is 180 A.D. The material found at Kalaly-gyr I, near the aforesaid potter's kiln, is of late Kuṣāṇa period.

Early Kuṣāṇa materials from Ayaz III, where two coins of Kaniṣka without top-coinage are found, differ very little from the late Kang-Kü material from the corresponding stratum of Kay-Krylgan-kala. Typological analysis of the material from Ayaz III does not permit to recede it chronologically for more than a century approximately from the beginning of the late Kang-kü period.

The destruction of towns like Begram and Taxila was due to civil wars and local troubles rather to Sassanid conquests.

—*Problemy Vostokovedeniia* (1961) No. 1, p. 67; *BO* Vol. XX Nos. 5-6, September-November 1963, pp. 229-38

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VII. INDIA AND THE WORLD

Abdul Aleem

HIND AURA MUHANNAD (HIND AND MUHANNAD)

The author expresses his disagreement with the thesis advanced by some scholars that the Arabs gave the name of *Hind* to their women on account of their admiration for India, which was known to them as *al-Hind*. After examining some linguistic and literary sources, he arrives at the following conclusions:

(*a*) that *HND* has been a root-form in Arabic from early times,

(*b*) that *Hind* was not only the name of women but also of men and

(*c*) that the word *Hind*, which was used in the first instance by the Persians as a name for India, could not have been very familiar to the Arabs in this sense much before the 5th century A.D.

As regards *Muhannad*, the author is of the opinion that this word, which has been used for Indian swords or swords made of Indian steel, must have been derived from *Hind* (India) during the 5th century A.D. or near about that period.

—*MUI* Vol. IV No. 1, June 1963, pp. 1-11

Albaum, L.

ANCIENT MANUSCRIPTS FROM ZANGTEPE CASTLE

In the autumn of 1961, the Uzbek Academy of the U.S.S.R. began excavations at the site of Zangtepe Castle in Angor district of Uzbekistan. Over 25 rooms were unearthed. Various types of ceramic finds, a silver coin and silk-worm cocoons were discovered. These finds confirm that the Castle was inhabited in the 7th century. It was abandoned, not destroyed, and people used to live there in the 10th century.

The most unique and interesting finds from the site were ancient manuscripts. They were written with Indian ink on both the sides of birch-bark which was only 1-2 mms. thick. At the first glance, the characters have nothing in common with the scripts which were used in Central Asia. In fact, the script of the manuscripts discovered by A. Stein was similar to that of the manuscripts of Zangtepe. They also seem to have much in common with Sanskrit manuscripts of Khotan. It is a variety of Brāhmī script. The language is Buddhist hybrid Sanskrit. The text of the manuscript is a part of the *Vinaya-piṭaka* and deals with the rules of ordaining the monks. It is impossible to determine the order of pages.

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Palaeographical data confirm that these manuscripts belong to the 7th-8th centuries. In any case, they cannot be placed earlier than 5th-6th centuries A.D.

—*Ami.* Vol. I No. 1, August 1963, pp. 35-39

Albaum, L.

DISCOVERY OF DOCUMENTS IN BRĀHMĪ SCRIPT IN UZBEKISTAN

In the autumn of 1961 in the Surhan Darya region, the Institute of History and Archaeology, Academy of Science, Uzbekistan, discovered during their excavations of the Zangtepe hill, a new monument. The place Zangtepe, where this discovery has been made, is situated 30 kilometers to the north-west of the Tirmiz city in Angorsk district of the Surhan Darya region. Here the remnants of a castle, which are not earlier than the 5th century, have been discovered. The castle was partially burnt in the 11th and 12th centuries. In three rooms of this castle, some documents were discovered from an underground vault.

These documents are written on birch-bark in black ink. According to the preliminary investigations of the Indologists M. I. Vorobeva, Desiatovska and T. B. Grek, they are written in Sanskrit in Brāhmī script and contain some Buddhist texts.

—*EV* Vol. XVI, 1963, p. 134

Bailey, H. W.

SUDHANA AND KINNARĪ

The story of Sudhana in Buddhist texts (*Divyāvadāna*, XXX, 425 ff.; Gilgit manuscripts, III.1.122 ff.) is well-known. Three manuscripts containing this story are preserved in Gostana in Turkestan (edited in *Khotanese Buddhist Texts*).

The tale relates to the story of love between prince Sudhana of Hastināpura and his Kinnarī bride Manoharā. The Gostana version describes in detail the wedding of the two. In many cases, the narrative in the version of Gostana is rapid, but not without some charming details. The religious background is not given importance. A comprehensive study of this material is still due. Allusions to the heroic drama have been noted in Gostana. Here, there is a reference to Rāma and his brother Riṣmaṁ, as represented in drama. We hear, too, of the religious drama in Gostana.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 192-95

BRONZES

There is evidence to show that the Tibetans were influenced by the Nepalese in the field of image-making between the 12th and 14th cen-

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turies. But the talent of the Tibetan craftsmen distorted the materials, geometrified them and introduced a great dynamic into the imagery by breaking up the spatial relations in the technique of evoking a more intricate iconography with the subtle psychological types and conceptual visuals. This became possible because of the fantastic myths which were evoked in Tibet through the mixture of Buddhist psychology with demonology.

The bronze images are made by cire-perdu or lost-wax method. The method is somewhat intricate. The craftsmen took the dimensions, the number of heads, arms and legs and other symbols from the canon, but the talent of the individual master makes every image a creative work marked by great freedom and technical virtuosity. The themes of these images accord with the elaborate pantheon of Tibetan Lamaism.

The tradition of making images in Tibet was already highly evolved. The workmanship of the Pāla empire may have contributed to it, but it may also have its affiliation with north Indian bronzes with their sleek and elegant lines.

—*Marg* Vol. XVI No. 4, September 1963, pp. 44-51

Chatterji, B. R.

LAOS — A DISTANT OUTPOST OF INDIAN CULTURAL INFLUENCE (A SHORT HISTORICAL SKETCH)

Laos, at least South Laos, was a part of Kambuja (Cambodia), which was a vassal State of Fu-nan up to the end of the 6th century. In the 8th century, upland Kambuja was called by the Chinese Wen-tan, a name which reminds us of Vientiane in Laos.

Jayavarman II, who restored the unity of Kambuja about the year 802, came from Javā in Laos and not from Jāvā.

Many Sanskrit inscriptions as well as bi-lingual inscriptions have been found in Laos, which testify to the prevalence of Indian culture in that region. The word *Laos* is derived from the name Lava borne by the son of Rāma.

In the 13th century, the Kambuja empire began to break up with the coming of the Thais and they founded a principality in Central Laos at Vien-chang (Vientiane). But about the beginning of the 14th century, Fa Ngom, a Laotian prince, banished from his country, returned to his native land with the help of the Cambodian monarch, his father-in-law, took possession of Lan Sang and from there proceeded to occupy Vientiane. Thus in c. 1353 A.D., he was crowned as the king of the whole of Laos. His queen was a devout Buddhist and invited Buddhist monks, texts and a sacred image of the Buddha from Kambuja.

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In the middle of the 15th century, there was a quarrel between the king of Laos and that of Annam for the possession of a huge elephant with red hair. The king of Laos defeated the Annamese.

About the middle of the 16th century, King Potisa removed the capital of Laos from Luang Prabang to Vientiane (*Chandanapurī*) and routed a Siamese army sent against him from Ayuthia. In retaliation, he overran and seized Haripuñjaya in the Siamese kingdom. But his son helped Siam when a Mon army from Pegu (in Lower Burma) threatened Ayuthia (Ayodhyā). Later on, in 1555 A.D., the Pegu army advanced into Laos and put its own nominee on the Vientiane throne.

In 1642, Sūryavaṁśa Dhāmmika Rājā Paramapavitra was reigning in Laos. About him, it is stated that he kept no hereditary nobility and appointed mandarins. At that time, this country was a centre of Buddhist studies and foreign travellers and students came from Cambodia and Siam for their studies there. On his death in 1695 A.D., his brother occupied Vientiane with the help of Annam and his son seized Luang Prabang with the help of Siam. Thus the long-drawn-out struggle started between Siam and Annam on the question of suzerainty over Laos. In 1828, Vientiane was destroyed by an invading Siamese army. At that time, the French arrived on the scene and king Oungkam accepted French protectorate which lasted till the second World War. Thereafter a leftist party, led by Pathet Lao, was organised to oust the French. This party looked to China and Russia for support. Against it, a Rightist Lao party led by Prince Boun Oum was founded, depending upon the help of the U.S.A., Thailand (Siam) and South Vietnam.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 415-20

Chhabra, B. Ch.

VESTIGES OF INDIAN CULTURE IN HAWAII

On the rocky floors formed by lava-flows on some of the Hawaiian islands in the Pacific Ocean there are carvings containing some mysterious symbols. Many of them resemble those found on Harappan seals and on early silver punch-marked coins found in India. Even the Hawaiian language sounds like one of the Indian Prākṛts.

Some symbols of the petroglyphs have a peculiar Indian look and resemble early Brāhmī characters. There is also a representation of the five-spoked wheel there. Another symbol is a lotus or a six-spoked wheel of the god Viṣṇu or Sūrya. Two other symbols may be recognised as *Tripuṇḍras*, and one more as *Nandipada*. The *Tripuṇḍra* sign later on became the Brāhmī character *ya*, while Brāhmī *ma* originated from the *Nandipada* symbol. Two more symbols represent each the Brāhmī letter *va* of the earliest period. Further, the semi-circle, circle, circle with a dot in the middle and circle within a circle which are supposed to be the

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origins of letters like *ṭa, ṭha, tha,* etc., are found in great numbers in the Hawaiian petroglyphs. Another symbol looks like the Brāhmī letter *ha.* Its variation frequently occurs on the Harappan seals.

No Brāhmī inscription has been found so far in Hawaii except a two-letter word *yaha* which seems to have some mystic significance. Palaeographically this inscription can be roughly assigned to the 3rd century A.D. There are also four signs, that seem to constitute an inscription, but which is not yet deciphered. There is another sign resembling the Brāhmī letter *cha*; the author suggests that it is more probably a Chinese symbol.

The author assigns the symbols to pre-alphabetic stage, and leaves open the question as to who engraved these petroglyphs, and how and when.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 335-37

Coedes, George

ORIGINE ET ÉVOLUTION DES DIVERSES FORMES DU THÉATRE TRADITIONNEL EN THAILAND (ORIGIN AND EVOLUTION OF DIVERSE FORMS OF TRADITIONAL DRAMA IN THAILAND)

Siamese drama is derived fundamentally from Cambodian drama. There are references to dramatic performances in the inscription of the reign of Jayavarman VII of Cambodia belonging to the end of the 12th century. In the closing part of the 13th century, the Chinese envoy, who resided at Angkor for a year, noticed the performance of *ngai-lan,* a word, based upon the Cambodian *thngai rām,* meaning the day of dance. During the period of Cambodian dominion, Siam learnt drama from Cambodia, though it is difficult to say how far the reference to music and songs in the first inscription of the Siamese language, dated 1292, includes dramatical performances.

In 1350, the Siamese kingdom of Ayudhya was founded, whose gradual rise coincided with the continuous fall of Cambodia with the result that by the 19th century, Siam began to exercise a profound influence on the culture of Cambodia, including drama. At present Cambodian actors are often seen singing their songs in the Siamese language, which indicates how deeply Siamese influence has seeped into the life and culture of Cambodia.

The dances of South East Asia—Khmer, Siamese, Burmese, Indonesian—have preserved the impress of their common Indian origin, particularly in the pantomimes, in which each bodily pose, every movement of arms and legs and every gesture of finger is a sort of mute language capable of suggesting an object, evoking an action and expressing a sentiment.

Traditional dramatical performances in Cambodia and Siam did not require scenes and setting, which appeared in the 19th century under

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Western influence. The dancing-hall is rectangular in plan and open to all sides. One of its parts is reserved for the court and important personages, another side is occupied by the chorus and a small section by the orchestra. At the back, panels flank the two doors for the entry and exit of the actors. The dramatical party now consists of members of both the sexes, but this is a new development. In earlier times, there was rigorous separation between the members of the two sexes in this field. The troupes of men performed only the dramas of secular character, whereas those of women played ritual dances and staged performance in the palaces.

The costumes are expressive of the themes. The orchestra consists of the instruments of wind and those meant for striking; stringed instruments are not in vogue.

The dramatical themes are derived from Indian epics, principally, the *Rāmāyaṇa* and the Buddhist *Jātaka* tales. The performances last over many days and nights, since the stories are very long and the action is very slow.

In 1688, the French envoy La Loubere classified Siamese dramas into three groups: (1) *Cone*—a dance played by masked and armed dancers, performed to the accompaniment of violin and representing more a combat than a dance, (2) *Lacone*—a poem full of epic and drama lasting for three days from 8-00 A.M. to 7-00 P.M. and (3) *Rabam*—a double dance of men and women which is not war-like but is simply gay.

The word *rabam* is derived from the khmer word *ram* meaning a dancer. It is based on the ritual dance, performed in ancient Khmer temples exclusively by the women, arranged in two lines, one wearing masculine dresses, reserved for gods, and the other, donning faminine dresses, meant for goddesses. The opposite of *rabam*, performed by the women, is the *khon* performed by masked men. This word is the Siamese form of the Cambodian *khol*, which signifies the gross and degenerated show, based on buffoonery, often obscène. This word also means a big monkey. It is significant that the Siamese *khon* exclusively deals with the legend of Rāma, where the hero is followed by an army of monkeys. In contrast with the *khon*, which exalts military virtues and is marked by nobility and grandeur, the *lakhon* is meant for popular relaxation. This word is derived from *nakhon* (Sanskrit *nagara*, *khmer nokor*) meaning 'capital' and shows that this type owed its origin to the court and the capital. In it the actors do not wear masks except when they play the role of demons or animals.

In the southern provinces of Siam, a special type of *lakhon*, called *lakhon jatri*, is prevalent. It is played by troupes moving from village to village, who are believed to be possessed of magical powers, which justify their presence in all the ceremonies. Mostly they play scenes from two previous lives of the Buddha, *i.e.*, Ratha-sena and Manoharā.

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There are two types of *lakhon* proper—(1) *lakhon nai* (inner *lakhon*) which is very refined and (2) *lakhon nok* (outer *lakhon*) which is played by people outside the place and is obviously less refined.

The shadow play (*nang*) has also been popular in Siam on the occasion of domestic ceremonies like the tonsure of children and marriage. Its magico-religious character is preserved intact right from its origin.

From 1880, another type of drama called *like* has come into vogue. It is imitated from the Muslims of Malaya, who sing in circles to the accompaniment of tom-tom. It is a parody of the royal drama. Another form of modern drama is *lakhon duk damban*, started by prince Naris, the brother of king Chulalong-korn. From 1872, the modern drama, based on western models, is prevalent at Bangkok. It was introduced by the king after a voyage to India.

The Siamese drama owes its origin to the court and had its evolution and development there. Naturally, therefore, it is connected with gods and heroes. The people hardly played any appreciable part in its growth, though, in course of time, they borrowed some of its forms and developed them in their own way for recreation and enjoyment.

—*BSEI* Tome XXXVIII Nos. 3-4, 1963, pp. 491-506

Desai, Hiralal M.

SOME CULTURAL REMINISCENCES OF CEYLON

Geographically, historically, religiously, socially, ethnically, philologically and economically both India and Ceylon represent links of the same chain. King 'Vijaya', the founder of the Sinhalese race, came from Bengal. India is looked upon by Ceylon as the land which gave her the present religion of Buddhism. Mahendra and Saṁghamitrā opened for the Sinhalese the treasures of a new literature, philosophy and ethics, which, in due course, changed the tenor of the life of the Sinhalese people.

According to Cave, 'the Sinhalese by a system of irrigation, which is the admiration of great engineers of our own times, has brought the whole country into a state of culture. They built cities the remains of which at this day hold a pre-eminent position.'

Some of the earliest known references to civilization, found in the *Rāmāyaṇa*, *Mahābhārata* and *Skanda Purāṇa*, refer to civilization in Ceylon even before the period of King Vijaya.

It is believed that Ceylon is an extension of the west coast of India.

(The later portion of the article deals with the modern history of Ceylon)

JGRS Vol. XXV No. 100, October 1963, pp. 297-300

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Dillon, Myles

CELT AND HINDU

Vendryes wrote in 1918 an article pointing out that India, Rome and Celtic Gaul had alike preserved an ancient class of priests, brāhmaṇa, flamen and druid. It soon became clear that this survival of an ancient social institution and of the words associated with it, in the East and the West, was only part of a much wider measure of agreement and that the two areas concerned were the natural homes of an archaic Indo-European tradition.

A recent study of the syntax of the Irish verse shows that constructions which we may call Tmesis and Bergin's Law appear in the compound verbs in the earliest Irish texts. The final position of the verb is constant in it, as in early Indo-European languages—Vedic, Hittite and Latin. As in language, so in literature, we find, both in form and content, similarities between Irish and Indian traditions. One of the oldest attested Irish verse-forms is akin to Vedic metres. The oldest fragments of Irish verse are the lyric poems of heroic content, in praise of famous men, recited by professional poets and bards (*fili*) who formed a privileged class of society in Wales and Ireland. These poets recall the court-poets of ancient India.

In India and in Ireland the poet was also the official historian. He was the custodian of the traditions of the past and recorded them in long historical poems.

Like the *Saṁvāda* hymns of the *Ṛgveda* and the various legends told in the Brāhmaṇas, the Irish sagas are prose-tales with occasional passages of verse.

Within this ancient form there are specific motifs, which support the theory that in India and in Ireland a common tradition has survived. In *Serglige Con Culainn*, Fann loves Cu Chulainn without having seen him, as Damayantī falls in love with Nala. Like the incident of the five Nalas in the tale of Nala-Damayantī, we have fifty maidens appearing all in the form and raiment of *Étain* in the well-known Irish mythological tale, *The Wooing of Étain*. We have in the *Book of Leinster* a story about the king Cormac mac Airt, of which the theme and setting are similar to the story of Śakuntalā and Duṣyanta.

Celtic religion also shows affinity with Hindu tradition. Though the names of the Hindu gods show no resemblance with the Celtic names, there are many common features between them. The inauguration of an Irish king described in Giraldus's *Topographia Hiberniae* has an astonishing parallel in the Hindu *aśvamedha* or 'horse-sacrifice'.

Even in the field of social organisation, we find many common features between the Hindu and Celtic traditions. The important unit in the

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society of Ireland was the family of four generations, descendants of a common great-grand-father, and known as the *derbfine* (true kindred). The similarity not only of ideas but even of wordings between the Irish legal texts and the Laws of Manu is remarkable. In both India and Ireland, several common forms of marriage were recognised.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 203-23

Ghosh, Manomohan

ORIGIN AND ANTIQUITY OF THE SANSKRIT WORD *CĪNA* AS THE NAME OF CHINA

The paper traces the antiquity of the word *cīna* as denoting China. Out of the four words, namely China, Sinae, Thin and Cathey, which are used by Europeans to indicate China, the paper takes into consideration the first three, because the last is connected with the name of a race called Kitah.

According to Paul Pelliot, the name China goes back to the Sanskrit word *cīna*. The word is believed to have been connected with Ts'in, a state of China. Father Martini supported this view. A German scholar Von Richtofen was of the opinion that Thin cannot be derived from Ts'in, but that it can be traced to Je-nan which is one of its provinces. Edouard Chavannes accepted the etymological connection of Sinae and Je-nan.

The author concludes that the Indian traders of the fifth century before Christ were attracted towards the state of Ts'in in great numbers and used its name to designate the entire area. The state of Ts'in became prominent as early as 636 B.C. Hence the Sanskrit word *cīna* may not be later than this date.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 150-54

Hooykaas, C.

BAUDDHA BRAHMINS IN BALI

The Balinese Brahmin Buddhist priests, a special kind of priests, of which only 17 representatives could be found in 1959 all over Bali and adjacent Lombox, have been outnumbered by their Śaivite colleagues—not to mention the non-brahmin *pamangku*, part-time temple or village priests, of which kind there may be thousands.

Before officiating the priest has to purify himself outwardly and inwardly; he begins his ritual by squatting facing the east before his utensils, *viz.*, *ghaṇṭā* (bell), *vajra* (thunderbolt), *dhūpa* (incense), *dīpa* (lamp), *ś(i)vāmba* (water-pot), *bīja* or *akṣata* (unbroken rice grains), *puṣpa* (flowers). He is clad in two plain white unsewn rectangular pieces of cloth and is bare-headed; the Śaivite priest has his hair in a knot adorned with a small flower, but the Buddhist one has no knot and his hair is cut short in the

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neck. In the course of his ritual, when this is considered not to belong to the *niṣṭa*, lowest or usual class, he adorns himself with bracelets, ear-ornaments, *gaṇitri* (a rosary of 108 beads) and *bhava* (mitre), in doing so using the prescribed *mantra* and *mudrā*.

The author has given the fragments of some Balinese Buddhist *mantras* and chants with translations.

—*BSOAS* Vol. XXVI Pt. 3, 1963, pp. 544-50

Hooykaas, C.

BOOKS MADE IN BALI

Bali after the second World War had thousands of manuscripts, but not one book. Yet the Balinese had a real desire for having the book, the book of Āgama Tīrtha. After the war, the Balinese adopted bookprint and newspaper print, but soon became aware that printing was expensive and risky, so that the overwhelming majority of their books are now being stencilled. Balinese authors come from all castes. I Gusti Bagus Sugriwa is the most learned and versatile of Balinese authors. His book *Smreti Budaya Hindu Bali* is a work dealing with Balinese religion and philosophy. His translation of *Bhārata Yuddha* from Kakawin is also remarkable. Anak Agung Made Regeg is interested in the past as well as the present. His *Siwa-Buddha* and *Tatwa diatmika agama Hindu Bali* are important works. I Gusti Ananda Kusuma is known for works on religion and lexicography. His dictionaries *Kamus Indonesia-Bali* and *Kamus Bali-Indonesia* are famous. Among the authors belonging to the fourth group, the *jaba* or *sudra*, Putu Gria is noteworthy.

—*BTV* Vol. 119, 1963, pp. 371-86

Rapoport, I. A.

THE ASTODANS OF KHOREZM(A CONTRIBUTION TO THE HISTORY OF RELIGION IN KHOREZM)

In Khorezm, the practice of cremation of the dead obtained in the beginning. After burning the dead, his ashes were kept in funerary vessels. Afterwards the practice of exposing the dead to animals and birds was introduced. But, in keeping with the earlier practice, the bones of the dead, after being cleansed, were kept in urns and ossuaries called *astodans*.

The *astodans* from Khorezm present many interesting types. The upper parts of them are shaped to the likeness of human figures, male and female. These figures did duty for ceramic masks, which were kept beside the urns in earlier periods. These figures were regarded as images of the dead embodying the appearance of chtonic deities. The female figures depict the dead in the image of Ārdvi Śūra Anahita and the male figures depict the god Siiavush.

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In Khorezm of the late Kangiui and early Kuṣāṇa periods, the figures of horsemen dominate among the *astodans* with male images. The horse is constantly associated with the sun. Herodotus wrote that the Massagetae dedicated horses to the sun. On the pottery from the Khorezmian sites, there is a variety of solar symbols attesting the prevalence of the cult of the sun-worship, which merged into that of Siiavush. The images of both Siiavush and the sun-god were associated with the horse.

In the Zoroastrian period, the varieties of ossuaries became very numerous in Khorezm. The most common find in the Kalaly-gyr necropolis consists of sarcophagus-like ossuaries. Other types are the 'slipper-shaped' coffins of Parthian times, arched astodans, similar to those from the Uzbek *sagona* graves, small arched sepulchers, serving as *dakhamas* and barrel-shape ossuaries, etc.

—*SAA* Vol. II No. 1, Summer 1963, pp. 15-26

Sankrityayana, Rahula

BUDDHIST PAINTING IN TIBET

The author brought 140 paintings from Tibet, which are acclaimed by Orientalists as the fairest collection of Tibetan art now in existence outside Tibet, with the possible exception of a collection at Leningrad. In some Tibetan works, painting is discussed only incidentally; in others, like the *Pratimā-māna-lakṣaṇa*, painting and sculpture form the main theme. Important references to painting are also found in almost all Buddhist Tāntric works incorporated in the *Kan-jur*.

A wife of the king Srong-btsan-ganpo brought from Nepal in 640 A.D. beautiful images of Akṣobhya, Maitreya and the goddess Tārā. Another wife of that king brought from China a statue of Lord Buddha, previously transported to China from India. Temples called *Rjo-khang* and *Ra-mo-chhe* were built by the king for these two queens. These temples were beautifully decorated in the 7th century by the Chinese and Nepalese or Indian artists and thus was the traditional style of the Tibetan temple decoration established.

The large monastery of Bsam-yas was built in the 9th century after an architectural plan that was supposed to correspond with the ancient Indian geographical conception of the universe. The walls of its central temple and the twelve side buildings were originally decorated with many wonderful frescoes. The *thang-ka* still preserved in the magisterial office of Bsam-yas is attributed to Vairocana, a Tibetan disciple of the Indian philosopher Śāntarakṣita. Most of the present frescoes in the monastery belong to a later date. The use of paintings became more and more common in Tibet and beautiful 10th century specimens are still provided by the Al-che and sum-ra *vihāras* in Ladakh built by the Tibetan scholar

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Ratna-bhadra. The Ladakh frescoes, threatened with imminent destruction, are as fine for their period as the Ajantā frescoes for theirs.

The painters of Tibet did not confine themselves solely to large decoration on monastic walls. Illustrated manuscripts and banner and scroll paintings on cloth or paper were other modes of expression favoured by them. The oldest illustrated manuscripts found in Tibet appear to date from the 9th and 10th centuries. Many manuscripts show fine brush-work of unknown artists. The illustrations depicting, as usual, Lord Buddha, Bodhisattvas and gods and goddesses are, on the whole, far superior in quality to the paintings found in contemporary Jain manuscripts. The colours are extremely suggestive and the lines delicate and full of refinement.

—*Marg* Vol. XVI No. 4, September 1963, pp. 27-29

Schmidt, Hanns-Peter

THE SIXTEEN SANSKRIT ŚLOKAS OF ĀKĀ ADHYĀRU

According to popular oral tradition, the sixteen ślokas were recited by the leader of the Parsi refugees before Jādi Rāṇā of Sanjān in order to give the Hindu king a description of the religion and the customs of the immigrants. The same tradition identifies the Parsi leader with Neryosang Dhaval, to whom we owe the Sanskrit translation of the Pahlavi version of the *Avesta* and of other Pahlavi scriptures. Our knowledge about the early history of the Parsis in India depends almost exclusively on the Qissah-i-Sanjān, written in A.D. 1599 by Bahman Kaikobad Sanjān. Bahman seems to have taken his knowledge about the early Parsis from the ślokas preserved in memory. Bahman does not mention the name of the leader of the refugees. In some manuscripts of the ślokas the name of the author is not Neryosang, but Ākā-Adhyāru. This testimony cannot be distrusted. That popular belief credited Neryosang with the authorship seems probably due to the fact that Neryosang was the only person known as a master of Sanskrit. In a lecture in 1809, Mulla Firooze called the refugee leader Akah, which name probably he got from the manuscripts of the ślokas.

The English translation of the ślokas appeared in print for the first time in Robert Drummond's *Illustrations of the Grammatical Parts of the Guzerattee, Mahratta and English Languages*. The text itself was printed for the first time in Gujarati characters with Gujarati translation. The present article attempts to investigate the history of the text and to establish it in the most original form. It provides a basis for critical estimate of the ślokas. The author has given a detailed study of the ślokas with a translation.

The history of the text indicates that it was not generally known in the Parsi community of the 17th century and was not a part of a sanctified tradition. About the origin of the ślokas, it is just a conjecture that some-

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body felt the need to bring the vague oral tradition into a proper form and a Hindu priest Ākā Adhyāru was employed to accomplish the task.
—*BDCRI* Vol. XXI, 1960-61, issued 1963, pp. 157-96

Snesare, G. P.

PACHIZ: AN ETHNOGRAPHICAL RELIC OF ANCIENT TIES BETWEEN INDIA AND KHOREZM

In ancient Khorezm people played the game of *pachiz*, which is related to *nard*, on the occasion of social gatherings or the *ziefat*. It is played on a board consisting of ninety-six spaces arranged to produce a cross. The pawns, called *ot* (horses), are moved from box to box. There are four of them per player, and they are all of equal value. Each pawn, after emerging from the centre of the board, called the *talak*, is required to traverse the perimeter of the entire board and return to the centre. Each move is determined by the number of points thrown with the seven playing dice-shells. As a pawn moves around the board, it may be knocked out by an opponent, in which case it has to start all over again from the *talak*. The player who first brings all the four of his pawns to the centre of the field wins.

According to an ancient legend set forth in the *Book of Games*, a manuscript of King Alfonso of Castile (13th century), three wise men of India had brought to mankind the gift of chess—a game of reason, dice—a game of chance and *nard*—a game combining both of these principles. This shows the Indian origin of the game of *pachiz*.

The terminology of the *pachiz* is purely Indian, *i.e.*, *du=do* (2), *se=ti* (3), *chor=char* (4), *chakka=ch'ha* (6), *dast=das* (10), *bora=barah* (12), *pachiz=pachis* (25), *pachoz=tis* (30), this being a mistake for Hindi pachoz. Besides these numerals, the term *khal* comes from the Hindi word meaning *khali* or release; *chira-khone* comes from *chira-khana* meaning space in a game; *pikka* and *chikka* are probably of Tamil origin, because the term *pakam* means a situation in which a thing or object falls to the ground on its back. The term *ot* is derived from the Panjabi *got* meaning horse. The practice of filling the shells with metal is also of Indian origin.

The Indian game, employing shells, appeared in Khorezm in the classical period, when at the end of the 1st century A.D., Khorezm became a component part of the Indo-Central Asian Empire of the Kuṣāṇas and underwent powerful cultural influences from India.

It was popularised in that country by the military colonists from South India, who founded the Indo-Khorezm dynasty. It is interesting that the South Indian game called *kattam* is prevalent in Turkmenia under the name *duzzum*.

—*SAA* Vol. II No. 1, Summer 1963, pp. 8-15

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Titley, Norah M.

AN ILLUSTRATED SINHALESE PALM-LEAF MANUSCRIPT

In this paper, an illustrated Sinhalese manuscript of the *Vidhurapaṇḍita Jataka* in the British Museum is described. The drawings are of very high quality and illustrate the story of four kings who disagreed as to which of them was the most virtuous and were eventually forced to seek the advice of Vidhurapaṇḍita, the wise minister of king Pannaka. The manuscript is inscribed on Talipat leaves, 21/8 inches wide and 17 inches long, consisting of 14 folios, 13 of which are illustrated, some both on recto and verso.

—*BMQ* Vol. XXVI Nos. 3-4, 1963, pp. 86-88

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VIII. LAW, POLITY AND ADMINISTRATION

Betai, R. S.

THE EXACT MEANING OF THE WORD *DHARMAŚĀSTRA*

From the subjects that come under *Dharmaśāstra*, we can give three meanings to the word dharma: (*i*) that by which man remains man, (*ii*) that by which man continues his progress as man and (*iii*) that by which man continues to exist in the divine. The word *śāstra* has been taken in the sense of science and philosophy. This gives us two important meanings of the word *dharmaśāstra*: (*i*) the science of sociology and (*ii*) law.

The most popular *Smṛtis*, in particular, and the *Dharmaśāstras*, as a whole, should be known as sociological in character. There are also strong reasons why the word *dharmaśāstra* has come to mean 'Law'. But it is not proper to look upon Yājñavalkya and Manu as mere 'Law-givers', as Jayaswal has done. They are also sociologists. While Manu gathers together all the varied social subjects and places them in a rather not fully systematic and scientific whole, Yājñavalkya (*i*) systematizes the whole, (*ii*) rearranges all the social topics, (*iii*) eliminates those that are not necessary, (*iv*) emphasises those that are more of social importance and (*v*) adds those that later social thought has made necessary. His outlook is thoroughly scientific. After Yājñavalkya, the outlook of the writers on *Dharmaśāstra* becomes more legal than sociological.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 301-7

Dandekar, R. N.

THE SYSTEM OF GOVERNMENT UNDER THE GUPTAS

The principal motive force behind the administrative machinery of the Guptas was the king. The Gupta sovereigns claimed for themselves a divinity.

The kings were divided into several categories like *janendra*, *mahārāja*, etc., according to the nature and extent of their authority. During the Gupta period, the ideal of a 'sovereign' or *cakravartin* was definitely established in Indian political thought.

A Gupta sovereign was often nominated by his predecessor. This led to occasional disputes about succession.

Against the possible abuse of centralised sovereignty, Indian polity suggested two safeguards: (1) the law was never represented as changing

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and (2) princes were enjoined to be given proper- all-round training and education so that they were endowed with high moral character.

A Gupta monarch was assisted by a council of ministers and at times also by an assembly of elders. The Allahabad inscription makes such a reference. Some sort of consultative body did exist in the Gupta political set-up.

The business of the state was elaborately divided into various portfolios and, then, assigned to the ministers. The exchange of ambassadors was a significant feature of the Gupta administration. The Guptas had set up centralised military organization, and military officers of several grades were appointed.

For administrative purposes, the Gupta empire was normally divided into three main territorial units called *deśa, bhukti* and *viṣaya*. The *deśas* normally were governed by Kumārāmātyas, the *bhuktis* by the Uparika mahārājas and the *viṣayas* by feudatory chiefs or mahārājas.

The principal administrators had at their disposal a highly organised administrative machinery. The Basārh seals throw considerable light on the provincial and district administration. From the copper-plate inscriptions of Dhanaidaha and other places, we get glimpses into the constitution of the district headquarters. Every town and village was administered, to a certain extent, by a corporation of representatives, besides the regular officers of the State.

Uncultivated land belonged to the king, and cultivated land to the peasants. The king could claim part of the production. The payment of the taxes was made either in cash or kind or both. Other sources of revenue were tolls, customs, duties, taxes and fines imposed on criminal offenders.

Land-revenue was the principal source of income for the State. The Guptas canalised a considerable portion of the revenue for the promotion of arts, etc.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 340-54

Gopal, Krishna Kanti

FEUDAL COMPOSITION OF ARMY IN EARLY MEDIEVAL INDIA

In the works of medieval India is mentioned six-fold classification of the army according to the source from which the constituents are drawn. These divisions had more than a purely theoretical existence, for they are alluded to even in the inscriptions of the period.

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Of these different classes, the troops composed of forest-dwellers and wild tribesmen were called *Āṭavika* and were regarded as forming the worst type. The *Mānasollāsa* takes *amitra* troops as consisting of soldiers, who once belonged to an enemy king, but were taken captive and made slaves. Kings were advised not to place confidence in them too.

The *mitra* troops were contingents sent by a friendly neighbouring king with a view to opposing a common enemy, and *śreṇī* troops were either corporations of soldiers or soldiers maintained by economic guilds. It appears that in our period, the guild levies had lost their earlier importance because of a gradual decline in the economic prosperity of the guilds.

Bhṛtas were hired soldiers. The *Rājanītiratnākara* states that these soldiers fought for their wages and hence in cases of danger to their life, there was a likelihood of their desertion. The *maulas* were regarded as the best and most reliable, forming the main strength of the king. These were hereditary troops. In our opinion, the *maula* army denoted the feudal levies which the feudatory chiefs owed to their overlord and it received its remuneration in the form of assignments made by the king and it included levies of clansmen also. The high importance attached to the *maula* troops is good evidence of the feudal composition of the army. The *Nītivākyāmṛta* says that the *maula* army was faithful even in adversities, did not rebel even when punished and could not be won over by enemies.

In the *Agni-purāṇa*, helping the paramount sovereign was included in the list of the duties of feudatory chiefs. But though the feudal levies made the number of soldiers in the army look staggering, ultimately they affected the army adversely. Baddena, therefore, advises a king to maintain himself a strong military force as his private guard. In fact, disloyalty on the battle-field had become such a common phenomenon in the early medieval days that Jayānaka regards it as the natural effect of the Kali Age. The theme of lukewarm loyalty of a *Rājaputra*, which was exceptional in the entire range of earlier Sanskrit literature, formed the subject of a farce in *Laṭakamelaka* of Śaṅkhadhara. In a heterogeneous army there could not be a unity of command. No wonder that the kingly families of India fell before the Muslim invaders.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 30-49

Gopal, Lallanji

ON FEUDAL POLITY IN ANCIENT INDIA

In the *Arthaśāstra* of Kauṭilya, there is a provision for the grant of land to superintendents, accountants, *gopas*, *sthānikas*, veterinary surgeons, physicians, horse-trainers and messengers and it is expressly laid down that government officials should be paid in cash and occasionally in food.

The provisions of the *Mahābhārata* and *Manusmṛti* about the grant of land to public servants as remuneration represent an earlier state of affairs.

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There was a direct relation between the cultivator and the State in ancient polity. Fa-hsien notes that only those who cultivate the royal land have to pay a portion of the gain from it.

By the time of Hsüan Tsang, the position had changed and public servants were paid in terms of grants of land. Towards the second half of the 6th century, three inscriptions from Soro in Orissa attest this practice. The inscription from Hazaribagh of the 7th or 8th century A.D., referring to three brothers as the rulers of three villages, also shows that this practice was prevalent.

This feudal polity in India arose from the second half of the 6th century A.D.

The author disputes the theory of Pran Nath that the term *grāma* meant a landed estate and not a village and that the term *gaṇa* stood for the federations of those who owned landed estates.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 405-14

Kangle, R. P.

BHĀRADVĀJA: AN ANCIENT TEACHER OF POLITICAL SCIENCE

The author of the article makes a review of the teachings of Bhāradvāja as cited in the *Arthaśāstra* of Kauṭilya at seven places and states that there is consistency in them. It would, however, appear that his views represent some of the earliest and, in some cases, rather crude ideas like opportunism, submission to a strong king, the seizing of kingdom by ministers, etc. These must have been in vogue, perhaps, when the *śāstra* was just beginning to take shape. Jolly and Schmidt, in their editions of the *Arthaśāstra*, have suggested his identification with the minister Kaṇiṅka Bhāradvāja mentioned in the *Mahābhārata*. But there is hardly anything in common between the teachings of this Kaṇiṅka Bhāradvāja and Bhāradvāja of the *Arthaśāstra*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 333-39

Mahfooz, Abu

AL-SHANAQ EL HINDI (CĀṆAKYA, THE INDIAN PHILOSOPHER)

Among the books rendered in Arabic in the Abbasid period (750-1258 A.D.) are several books of the Indian philosopher Cāṇakya who is known by his other name 'Kauṭilya'.

Cāṇakya belonged to a Brāhmaṇa family of Taxila. He flourished in the 4th century B.C. There are evidences to show that he composed his book *Arthaśāstra* between 321 and 300 B.C. He became the guide of the famous hero Candragupta known to Greeks as Sandrocottos, the founder of the Maurya empire.

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Acquaintance of the Arabs with Cāṇakya starts with the 8th century A.D. Yet, at that time, they knew very little about him. The first book amongst his many works rendered in Arabic is '*The Book of Poisons*' (*Kitab-el-Somoom*). It is counted by the Arabs as a most reliable source.

Arab historians mentioned his six books. They are: (1) *The Book of Literature,* (2) *The Book of Administration,* (3) *The Book of Veterinary Medicine,* (4) *The Book of Poisons,* (5) *The Book of Astrology and* (6) *The Essence of Reality.*

Yet they could trace only 'The *Book of Poisons*' (*Kitab-el-Somoom*) and a short chapter of '*The Essence of Reality*' (*Kitab Mantahal-el-Jawahir*).

The Book of Poisons

Among his books, this alone reached the Arabs in a complete form. It was rendered into Arabic by the translators of the Abbasid period (750-1258 A.D.). It was first translated from the Indian language into Persian by an Indian physician 'Mańka' called from Sind by Harun-al-Rashid, and from there it was translated into Arabic by el-Abbas, son of Saeed-el-Johari in the period of Abbasid Caliph al-Mamoon (813-833 A.D.)

At the time of the translation, one chapter of '*The Book of Poisons*' was omitted by the order of the king. It was a description of secret Indian ways of rearing up girls on increasing doses of poison with the intention of making them fatally poisonous to any one who indulged in sexual intercourse with them and of using them as means of putting an end to undesired lives.

Contents of The Book of Poisons

This book has five chapters: Chapter I—Preface, Chapter II—Introduction to poisons, Chapter III—Descriptions of poisons and their mixture with other medicines, etc., Chapter IV—Description of the reactions of poisonous medicines and their antidotes, Chapter V—Description of Personal perfumes oils, etc.

First Publication of the Book

The German scholar August Muller was the first Orientalist, who edited and published this book. An edition was based on Berlin manuscript only and it was published in the journal *ZDMG* in 1880 A.D.

The latest edition was published by Battina Strous in 1934 from Berlin. This was a collated edition based on three manuscripts of Egypt, el Mausel and Istanbul.

—*TH* Vol. XIV No. 1, January 1963, pp. 1-43

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Murthy, M. Cidananda

PRĀCĪNA KARṆĀṬAKADALLI 'DIVYA' MATTU 'MUṆḌIGE' (TRIAL BY 'ORDEAL' AND 'CHALLENGE' IN ANCIENT KARNĀṬAKA)

'Trial by ordeal' was a very common practice among Greeks, ancient Europeans, Africans and even modern Arabs in finding out justice in between two parties. The author has shown that this sort of a trial was common in ancient Karṇāṭaka too, as is evident from ancient Kannada literature and inscriptions. When there was scarcity of witnesses for certain trials, a conflict was supposed to be solved by means of divine help. Śaṅkhalikhita, *Yājñavalkya-smṛti*, *Viṣṇudharma-sūtrā* and *Nārada-smṛti* speak of four to five ways of 'trial by ordeal'. *Mitākṣarā* and *Smṛticandrikā* also mention *divya*. The author has dealt with nine *divyas*, *viz.*, *tulā*, *agni*, *jala*, *viṣa*, *koṣa*, *taṇḍula*, *taptamaṣa*, *phala* and *dharma*. These *divyas* were conducted in some specific temples of a region and not in all the temples. The author, on the basis of Kannada literature and particularly Kannada inscriptions, concludes that the *saptadivyas*, as explained in the *smṛtis*, were very common in Ancient Karṇāṭaka of which *agnidivya* was very much in vogue. Though there was victory to the innocent, one cannot say that it was a common rule, because there was a psychological principle behind it. The guilty were afraid of this divine justice in a time when there was full belief in the existence of God and divine power.

'Challenge' is another type identical with the English 'throwing the gauntlet'. This is merely to prove oneself as on the right side by challenging the offenders. But it differs from 'trial by ordeal' which finds a solution to a problem of conflict between two parties.

—*KSP* Vol. 48 No. 2, December 1963, pp. 35-49

Roy, U. N.

SOME ASPECTS OF CIVIC ADMINISTRATION IN ANCIENT INDIA

Early Indian literature and inscriptions yield interesting details about civic administration in ancient India, which was carried on not only by a group of royal officers but also by local bodies and corporations to a large extent.

Kauṭilya speaks of a city officer whose duty was to control gambling in accordance with the laws of the State; and an officer-in-charge of the boundaries who examined carefully the quality of the foreign commodities and stamped them with his seal. People who made the roads of a city intentionally dirty were subject to vigorous punishment, and for the medical facilities of the citizens there were hospitals containing all kinds of medicines. The city police was so efficient that the citizens felt no necessity to look after their houses and no harmful conduct escaped the notice of the

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C.I.D. Every city had numerous tanks for water supply and corporate activities of the citizens for protection against possible dangers like fire were in vogue.

Yājñavalkya and others have described four kinds of popular bodies, *viz.*, assemblies of artisans, associations of merchants, caste associations and family associations.

—*UB* Vol. X No. 1, April 1963, pp. 45-59

Shukla, N. S.

ADMINISTRATION IN KASHMIR IN THE 11TH CENTURY

The poetical writings of Kṣemendra portray (*a*) the contemporary society and (*b*) the administrative system being followed in his time.

The political history of the 11th century Kashmir, when Kṣemendra was living, is ascertained only by the *Rājataraṅgiṇī* of Kalhaṇa. *Nṛpāvali*, a work on the political history of Kashmir, written by Kṣemendra, is lost.

During that period, king Ananta was ruling over Kashmir (1028 1063 A.D.) and then his son Kalaśa came to the throne. Kalhaṇa records that the administration of Ananta was elaborated with the creation of various departments. Kṣemendra, in his *Narmamālā*, commends Ananta's contribution in introducing reforms and rooting out the undesirable elements.

The kingdom was divided into *maṇḍalas*, the *maṇḍalas* into *viṣayas* and the *viṣayas* into *grāmas*. The chief officer of the state was the *sarvādhikārin*. According to Kalhaṇa, this officer was one Haladhara. Before Ananta, most of the offices were held by the Kāyasthas who were in the habit of extracting money from the public by illegal means. The poet, Kṣemendra, wrote satires about this practice of the Kāyasthas. Ananta rooted out the corrupt Kāyasthas.

The head of a *viṣaya* was called *mārgapati*. He held magisterial powers to decide civil and criminal cases. Kṣemendra portrays this officer as employing high-handed methods. *Grāmadivira* was another officer who kept records of the land-holdings and revenue. He could tamper with the records and torture the villagers.

The head of the revenue department (*gṛhakṛtyādhipati*) could make money through many sources. *Paripālaka*, an officer, next to the *gṛhakṛtyādhipati*, is portrayed as pilferer of the temple properties. The *lekhopādhyāya*, the clerk to the *paripālaka*, is also painted in dark colours in the case of money matters. There was finance-superior (*ganjādivira*) who presented budget every six months to his superior officer. He is said to help the *paripālaka* to pocket away the State property. Śaulkika was in charge of

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the octroi duties. The highest military officer was the *senāpati*. Spies were employed to report the activities of the officers.

Kṣemendra's *Narma-mālā* gives us only indirect information about the administration of the time.

—*BI(E)S*, 1963, pp. 46-50

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IX. LINGUISTICS AND GRAMMAR

Agrawala, V. S.

A NOTE ON THE WORD *CĀRIKĀ* IN THE *DIVYĀVADĀNA*

In the *Divyāvadāna* and *Pūrṇāvadāna* (Cowell's edition, p. 45), the words *patra-cārikā, harita-cārikā* and *bhājana-cārikā* occur, which have not been satisfactorily explained. In the *Buddhist Hybrid Sanskrit Dictionary* (p. 228), Edgerton takes the word *Cārikā* in a general sense as 'moving'. But the real meaning in the *Divyāvadāna* is that *Cārikā* denoted persons who formed part of procession, holding various auspicious objects in their hands, or who moved on the back of auspicious animals or in chariots, or appeared seated in *vimānas*—all of them moving at the head of the procession in a prescribed order. They were followed by the main party. Here the king of Śūrpāraka is asking Pūrṇa that the *Patra-cārikās, Harita-cārikās* and *bhājana-cārikās* having arrived, whether the Buddha also had come. Pūrṇa says, 'No'. The group of monks moving in procession arrived and the king made the same query. Pūrṇa said 'No'.

To understand these words one should recall a gorgeous Indian procession as seen in marriage parties or religious festivals today, in which elephants, horses, pots of real flowers, fruit-laden branches, vegetables, auspicious leaves and boughs are carried. The same is here referred to as *Patra-cārikā* and *Harita-cārikā*. The *Bhājana-cārikās* were the bearers of *Pūrṇaghaṭa* with overflowing leaves, lotuses and flowers or pots with sprouting barley.

There are references to such persons in the *Lalita-vistara* as well as in the art of Mathurā.

—*JOIB* Vol. XII No. 4, June 1963, pp. 337-39

Apte, P. K. V.

HEMACANDRAKṚTA APABHRAṀŚA VYĀKARAṆA (APABHRAṀŚA GRAMMAR OF HEMACANDRA)

In this article, the author has given the *sūtras* of Hemacandra with a commentary. He has clearly brought out the grammatical forms of the Apabhraṁśa language in a clear manner which are based on that grammar. Besides giving noun and verb forms, he has given a list of some important expressions occurring in that line.

—*MSP* Vol. X No. 2, January 1963, pp. 77-92

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Banerjee, Satya Ranjan

A SKELETON GRAMMAR OF PRĀKRIT ATTRIBUTED TO JĪVA GOSVĀMĪ

A Vaiṣṇava-vyākaraṇa, entitled *Harināmāmṛta,* of which two Mss. are found, one in the Asiatic Society, Calcutta and the other in the Vaṅgīya Sāhitya Pariṣad of Calcutta, contains a Prākrit grammar appended to it. The authorship of the *Harināmāmṛta,* is attributed to Jīva Gosvāmī.

The Sanskrit grammar, entitled *Harināmāmṛta* is a bigger treatise than the present *Harināmāmṛta.* To this shorter version, the Prākrit grammar is appended. The author of this Prākrit grammar is not mentioned in the Ms. Generally it is attributed to Jīva Gosvāmī by many scholars. But there are some difficulties in accepting this view.

After a careful examination of all the Mss. it can be said that there are three versions of this Sanskrit grammar: (*a*) the longer version, (*b*) the *saṁkṣipta Harināmāmṛta* and (*c*) the *laghu Harināmāmṛta.* The *laghu Harināmāmṛta* contains the Prākrit grammar. From the perusal of these three versions it can definitely be said that they are closely identical. It is naturally presumed that they belong to one author. But the traditions depict a different story. Harekṛṣṇācārya, in the introductory portion of his commentary *bālatoṣaṇī,* states that *Harināmāmṛta* was originally composed in *sūtras* by Caitanya's disciple, Sanātana Gosvāmī (1484-1558), which was afterwards revised and enlarged by Jīva Gosvāmī. Similarly, another Ms. of *laghu Harināmāmṛta* noticed by Rajendralal Mitra is attributed to Rūpa Gosvāmī (1490-1563), another disciple of Caitanya. Purīdāsa, however, believes that Jīva Gosvāmī composed the *laghu* grammar first (including Prākrit grammar) and then revised it in two instalments (*i.e., a* and *b*).

The versions of *b* and *c* have been atributed to Jīva Gosvāmī by all the later writers. The striking similarity of this Prākrit grammar with Prākrit *Kāmadhenu* and a few lines preserved in the *Chandomañjarī* indicate that this portion is a later interpolation and it is not worthwhile to ascribe this Prākrit grammar to Jīva Gosvāmī.

The grammar is divided into eight chapters, the Prākrit portion being added to the last. Only from the colophon one comes to know that it is a Prākrit grammar. Although the author mentions '*Prākrita*' in the general sense of the term, he in fact sets forth the vernacular type of a language of his time. Possibly he discussed, in a condensed form, Apabhraṁśa (or *Avahaṭṭha*) also. It is not a detailed grammar. The arrangement of *sūtras* is inconsistent, incoherent and unsystematic and so short that a student can learn little from it.

The text of this Prākrit grammar is given in the original article.

—*BPSC* Vol. IV No. 1, 1963, pp. 10-31

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Bhattacharya, S.

A NOTE ON PĀṆINI

The author's contentions are: (1) that Pāṇini should not be later than 6th century B.C., (2) that he knew the art of writing which he utilized for the composition of his grammar and (3) that the said writing was different from Greek or Persian script.

The author places Pāṇini in 600 B.C., Kātyāyana in 400 B.C. and Patañjali in 200 B.C. From the fact that Pāṇini drew upon the theory of Yāska that all forms are derived from roots, he places him after 800 B.C. and the fact that he belonged to the North-western province of India and yet did not know of Alexander's invasion, favours the view that he was pre-Alexandrian.

The author does not agree with Max Müller, according to whom writing was unknown to Pāṇini. He agrees with Goldstucker who believed that Pāṇini, Kātyāyana and Patañjali knew the art of writing. There is evidence to show that Pāṇini employed the art of writing for his work.

—*Bha* No. VI Pt. 2, pp. 76-80

Bhayani, H. C.

MIDDLE INDO-ARYAN VIḌḌARILLA

Hemacandra's *Deśīnāmamālā* records a word *viḍḍira* in the senses of 'expanse' and 'terrible'. A variant *viḍḍara* can be the result of a re-interpretation under the influence of Prākṛta *ḍara*, meaning 'fright'. The late Apabhraṁśa tendency to replace the medial '*i*' by '*a*' when a word has '*i*' successively in its initial as well as medial syllables, can also account for this variation.

We can figure out the semantic development of this word as 'great expanse', 'impressive expanse', 'imposing appearance', 'awe-inspiring or frightful appearance.' With the possessive suffix-*illa* we get *viḍḍirilla* and *viḍḍarilla*. These words are frequently used in Prākṛta literature in this sense. The spellings *vindurilla* and *vidurilla*, used by some authors, are not correct.

We have no means to state positively whether Prākṛta *viḍḍa*, meaning 'extensive' or 'extension', is etymologically connected with *viḍḍira*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 221-24

Dave, T. N.

GEOGRAPHICAL LAY-OUT OF THE PRĀKRIT DIALECTS INDICATED FROM VARARUCI

In the *Prākṛta-Prakāśa*, Vararuci treats only four principal Prākrits, *viz.*, Mahārāṣṭrī, Śaurasenī, Māgadhī and Paiśācī. Out of the twelve chap-

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ters, nine are devoted to Mahārāṣṭrī alone and the last three deal with the treatment of the rest. At the beginning of the last three dialects and at the end of Māgadhī and Śaurasenī, the author makes certain interesting remarks. They throw some light on the question of the geographical lay-out of the Prākrit dialects during the time of Vararuci. He conceived the Mahārāṣṭrī as an independent language based directly on Sanskrit. Śaurasenī has Sanskrit as its *prakṛti* or source, and is itself the source of Paiśācī and Māgadhī. Thus Śaurasenī occupies the central area where the linguistic traditions and habits of Sanskrit were most powerful. This area is extended from, say, Vārāṇasī in the east to the Arabian sea in the west, covering the whole of Gujarat, Rajasthan and south Sindh, while on its two sides, the eastern and north-western, were the Māgadhī (as the name implies) and the Paiśācī respectively. The last two could not exist side by side with each other because they differed too widely and had many mutually incompatible traits. As the south was covered by Mahārāṣṭrī, there is no alternative except to assume that the north-west was the area for Paiśācī.

—*SPP* Vol. III No. 2, August 1963, pp. 81-84

Devasthali, G. V.

THE AIM OF THE VĀRTIKAS OF KĀTYĀYANA

All are agreed that the main function of a *vārtikakāra* is 'to give an ever more correct and precise description of the language.' But there is a difference of opinion regarding the real aim of the *vārtika*. According to one school, when Kātyāyana disagrees with Pāṇini, we must assume that linguistic changes must have taken place since the time of Pāṇini. According to the other school, it is the same strata of language that is described by both. Kātyāyana is only correcting and supplementing Pāṇini.

This second view is not acceptable. Language does not remain static. Kātyāyana, coming centuries after Pāṇini, must have tried to make the description of the language up-to-date by supplementing it. A careful grammarian like Pāṇini cannot be expected to make such blunders as are pointed out by Kātyāyana.

Illustrations are given to show the nature of the additions and alterations proposed by Kātyāyana in the *sūtras* of Pāṇini. The legitimate conclusion is that the language had undergone changes since the time of Pāṇini. This also shows that Sanskrit was a living language.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 52-63

Gonda, J.

PRAYATA

A special semantic study of the important word *prayata* is attempted here. The word does not occur in the Vedas. But the simple verb *yam*

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is used even in the *Ṛgveda* in the sense of 'being respectfully disposed.' *Prayata* is one of those words which, without occurring in the Vedas, express an element of religious life of the Indians of the epic, classical and post-Classical periods. The term may be called Hinduistic. It is a near-relative of some other well-known verbal adjectives : *yata*, etc. The absence of the term in early literature may be due to linguistic and stylistic reasons, rather than to a revolution in religious thought and behaviour.

Uses of the term in Vālmīki, Manu, Kālidāsa, etc., are analysed in detail and its various connotations noted. In Manu (5.86), the term indicates '(ritually) pure'. This aspect (purified) is also obvious in the *Raghuvaṁśa*, 9. 18. But the larger sense of the adjective is found in many other instances. Accordingly, it indicates the correct and respectful attitude to one's superiors; it may also characterise the attitude of the well-prepared, faithful and devout adept, who is to receive instruction.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 45-51

Jani, A. N.

AN EMENDATION OF A SŪTRA OF PĀṆINI

The *sūtra* '*Goto ṇit*' (VII. 1. 90), as it stands, cannot explain the *vṛddhi* in the case of other words like '*dyo*'(f) ending in '*o*' as it is restricted to the word '*go*' only. The *Kāśikā*, therefore, remarks that the '*t*' in '*got*' is intended to show that the word '*go*' in the *sūtra* is representative of all similar words ending in '*o*'. Bhaṭṭoji Dīkṣita, on the other hand, emends the *sūtra* as '*oto ṇit*' in order to include such forms.

The occurrence of the word '*ot*' at several places in the *Aṣṭādhyāyī* suggests that the original *sūtra* of Pāṇini was '*oto ṇit*' and not '*goto ṇit*'. If this is so, how to account for the actual reading of the present *sūtra* as '*goto ṇit*' right from the days of Patañjali?

The preceding *sūtra* is '*puṁso*' *sun*. When this *sūtra* is recited with the present *sūtra*, the running *sūtras*, with *sandhi*, read as '*puṁso*' '*suṅṅoto ṇit*'. To facilitate the pronunciation of a cluster of two velar nasals, the tongue substituted the sound '*g*' for the second velar nasal '*ṅ*'. Later on, unfortunately, this '*g*' sound became an organic element of the original *sūtra* '*oto ṇit*'. Thus the unscientific pronunciation and the wrong splitting up of the *sandhi* was responsible for the corruption of the original '*oto ṇit*' into the erroneous reading '*goto ṇit*'.

—*JMSB* Vol. XII No. 1, April 1963, pp. 71-73

Khadabadi, B. K.

KANNADA WORDS IN HEMACANDRA'S *DEŚĪNĀMAMĀLĀ*

Hemacandra includes words of *deśya* class (which are current in Prākrit from times immemorial) in his *Deśīnāmamālā*.

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Agreeing with the views of his predecessors, he also holds that a good number of such words are very likely to have come from Dravidian languages like Kannada. The author gives a list of 19 words which are taken by Hemacandra from Kannada.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 265-68

Kanitakar, Shrikrishan Shastri

PĀṆINĪYOPASARGAGATIḤ

Bhartṛhari in his *Vākyapadīya* states that some scholars divide the *padas* into two categories: —*nāma* and *ākhyāta*, whereas others divide into four—*nāma*, *ākhyāta*, *upasarga* and *nipāta*. Some even add a fifth *pada*, *viz.*, *karma-pravacanīya*.

The earliest view of *upasarga* is found in the *Aitareya-brāhmaṇa*. Yāska has illustrated 20 *upasargas*, but in the *Gaṇa-pāṭha* of Pāṇini, 22 *upasargas* have been traced. Biṭṭhala Āchārya has quoted the uses of the *upasarga* with their meanings along with illustrations.

At the end, the author has given a list of all the *sūtras* of Pāṇini where the words *upasarga* and *anupasarga* are used.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 85-118

Karan, Sudhir Kumar

SOME ASPECTS OF SĪMĀNTA-RĀṚHĪ DIALECT

In his work *Bhāṣāra Itivṛtta*, Sukumar Sen has enumerated five Bengali dialects, *viz.*, Rāṛhī, Barendrī, Kāmarūpī, Beṅgālī and Jhāṛkhaṇḍī. But if thoroughly investigated and surveyed, some more dialects may be traced particularly on the border areas of West Bengal.

The name of Jhāṛkhaṇḍī, which is spoken in the area situated in the west of ancient Rāṛha, does not appear appropriate and we call it *Sīmānta Rāṛhī* (or south-western Sīmānta Rāṛhī). This dialect may also be found in the districts of Purulia, Midnapur (Jhargram sub-division), western Bankura of West Bengal and also some parts of the districts of Bihar like Dhanbad, Singbhum and Santalparganas.

The main characteristics of this dialect are:

(I)—(*a*) preponderance of nasal vowel, (*b*) conjugatives affixed with *iā* only become nasalised, (*c*) spontaneous nasalisation; (2) most of the nouns and onomatopoetic words are used as verbs, and perhaps excepting south western Bengali of Midnapur, no dialect of the Bengali language is rich in denominatives; (3) in simple future and simple past, a verb is affixed with *ka* when the nominative is in the third person; (4) the causative verbal forms are often in use; (5) some verbs used in the present continuous tense

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are pronounced with less stress, unlike standard Bengali; (6) in the first person nominative case *ili* is affixed with the verbs of simple past and with the past perfect continuous tense *lām* or *lum*, is not at all affixed to the verbal forms in these cases. Only the caste Hindus and literate persons use *lām* as may be found in *karlam, khāilam, gelam, etc.*; (7) aspirated sound, as is preserved in Middle Bengali; (8) to denote plural number *lā* (*gulā*) is affixed sometimes with the nouns and pronouns; (9) change of sounds: in a dissyllabic word with initial '*o*' and final *a, o* is changed to '*a*'; (10) the ablative *le* is used as a post position which is peculiar only to this dialect. It is also found in some Bihari dialects; (11) the negative *nāi* generally comes before the verb. But *nā* is used to express command. When *nā* is used rhetorically, it is pronounced as *nā*; (12) rhetorically and also vocatively in particular, *ba* is generally used after a verb; (13) sometimes initial '*n*' becomes '*l*' in pronunciation; (14) the root *baṭh* is frequently used as an emphatic verb substative; (15) the causative forms affixed with *āno* in standard Bengali is not in vogue.

—*BPSC* Vol. IV No. 1, 1963, pp. 32-37

Katre, S. M.

MARATHI AND GUJARATI WORDS FOR 'WEEK'

The Marathi word *āṭhavḍā*' (a week) cannot be traced to the OIA '*aṣṭavāra*' but rather to '*aṣṭa-vaṭaka*' (from '*vṛtaka*') corresponding to which is *āṭhvaḍo* in some konkani dialects. In Marathi, the word for a 'fortnight' is '*pandhravḍā*', a further combination of *vaḍā* (from—*vṛtaka*).

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, p. 395

Mathur, Ramesh

TRACES OF THE SANSKRIT NOMINAL COMPOSITIONS IN THE AVADHĪ LANGUAGE OF JĀISĪ

Unlike the Classical Sanskrit, the Vedic language has such compounds which have two components, although compounds of more than two are not absent. The spirit of short compounds of the Vedic language is well retained by spoken tongues of the Middle-Indo-Aryan area. This is further strengthened in the Avadhī language of Jāisī, where compounds of two components are exceedingly common and of more than two are very rare. This is because Jāisī used the spoken tongue of the people of that period, while Tulasīdāsa, the reputed Avadhī poet of about the same period, used the Sanskritised Avadhī having long compounds.

Jāisī's compounds are of two kinds: (1) the two components of Sanskrit compounds are amalgamated and may be termed as simplex, (2) the two components are preserved in *tatsama*, semi-*tatsama* or *tadbhava* forms. Following the Sanskrit pattern, the characteristic types of the compounds in the

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language of Jāisī are: (*i*) *Dvandva*, (*ii*) *Tatpuruṣa*, (*iii*) *Bahuvṛhi* and (*iv*) *Avyayṛbhāva*.

—*BPSC* Vol. IV No. 1, 1963, pp. 39-47

Miltner, Vladimir

THE EXOSYNTAGMATIC RELATIONS IN HINDI SENTENCE

In the linguistic terminology, the term 'syntactic relation' means the relation between two constituents of a syntagma. The author takes two sentences from Tulsīdāsa and calculates mathematically the endosyntagmatic and exosyntagmatic relations. The problems of exosyntagmatic relations are rather complicated. The complex syntactical analysis will lead us to the goal.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 396-400

Misra, Keshav Prasad

A DISCUSSION OF THE 12 *NIRUKTAS* AND THEIR AUTHORS

In this paper, there is a discussion about seven out of 14 writers on *Nirukta*—(1) Gālava, (2) Taiṭīki, (3) Yāska, (4) Vārṣyāyaṇi, (5) Śaṭbalākṣa, (6) Śākapūrṇi and (7) Sthaulāṣṭhīvi.

References to them in ancient literature, particularly in the *Nirukta* by Yāska, have been traced.

—*Med.* Vol. II 1962-63, Pts. 1-2, pp. 7-22

Nara, Tsuyoshi

SHORTENING OF THE FINAL VOWEL OF INST. SG.-*ENA* AND PHONOLOGY OF THE LANGUAGE IN SARAHA-DOHA

The author presumes that the following pronominal formation exercised the decisive influence on the shortening of the final vowel of *ena*:

Vedic demonstrative pronouns inst. sg. mc.: *téna* (the pada text always reads *téna*).

A defective unaccented pronoun of 3 pers. inst.sg.mc.: *enena* (only twice in *AV*).

Interrogative pronoun inst.sg.mc.: *kéna*.

Relative pronoun inst. sg.mc.: *yénā* (the pada text always reads *yéna*).

Possessive pronoun inst. sg.mc.: *svénā* (the pada text always reads *svéna*).

Pronominal adjective inst. sg. mc.: *anyéna*.

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This *ena* and all other oblique cases formed from the demonstrative pronoun *a*, when used merely to replace preceding substantive and not occurring at the beginning of a sentence of pada, lose their accent (*Vedic Grammar* by Macdonell, 85.2, p. 81).

The accented *enā* has always long vowel *ā*, but the unaccented *ena* has the short vowel in the pada (*Vedic Grammar*, pp. 256-7).

The tendency of shortening of the final vowel in i-stem also might have affected the Inst. sg. mc. ending of *a*-stem.

In most instances, we can trace the OIA source of the SDL (Language of Saraha-Doha) vowels and can tell under what conditions (analogy, assimilation, dissimilation, contamination or just scribal error), the phonetic change of vowels took place.

In SDL, there seems to be no limitation for combinations of double and triple vowels because of the loss of intervocalic consonants. The vowels generally go back to OIA source under certain conditions. OIA *r* does not survive in SDL where it becomes *a, i, ī, u, ri, rī*, etc.

In SDL, three forms of vowel *sandhi* are found : (1) *tatsama*, (2) a sort of contraction and (3) insertion of glidic or prothetic consonant. But in many cases, vowel *sandhi* does not take place, because all possible vowel combinations are allowed.

In some instances, vowels are weakened and in rare instances, short vowel *a* becomes long *ā* due to metrical cause. In some instances, changes of vowels are found sporadically for which we cannot give any plausible explanation.

—*BPSC* Vol. IV No. 1, 1963, pp. 1-9

Ojihara, Yutaka

MAHĀBHĀṢYA AD PĀṆINI I.I. 56—UN ESSAI DE TRADUCTION (*MAHĀBHĀṢYA* AND PĀṆINI : AN ESSAY OF TRANSLATION)

The author has given here an annotated translation of portions of the *Mahābhāṣya* of Patañjali. This essay is a continuation of his paper 'Le *Mahābhāṣya*, adhyāya I, āhnika 8' published in *Miscellanea Indologica Kiotiensia*. The author has elaborately compared the views given in the *Mahābhāṣya* with those enunciated in the *kāṣikā*.

—*AAs*. Vol. IV, 1963, pp. 43-69

Pandit, M. D.

PĀṆINI—A STUDY IN NON-COMPOUNDED WORD-STRUCTURES

The inflectional nature of the syntax of Sanskrit sentences apparently foils all our attempts to find out even a very general and tentative formula in terms of N-V symbols for the sentence patterns of the Sanskrit language.

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It is due to this characteristic of the Sanskrit syntax that even Pāṇini could not lay down a general formula regarding the structure of a Sanskrit sentence in terms of position and order, but stated only the case-relations (*kāraka*) and had to fix his attention merely on the formal analysis of word-structures used in the language.

One must not forget the important assumption of Pāṇini, *viz.*, that in the Sanskrit language no form is used or usable without a termination. Thus each formation is divided into two :—

(*i*) the *prakṛti*, indicated by the word Nucleus (N) in this paper and (*ii*) the *pratyaya*, which is rendered as Satellite(S). Thus F(Form) = NS.

The following types of simple and complex structures of forms are examined :

1.0 Structures of Nouns with S = 0(Zero).

1.1 Simple forms like *marut*, *vāk* (nom. sing.) wherein the *vibhakti* satellite amounts to Zero.

1.2 Nom. sing. forms of some of the root-nouns formed by adding *kvip*, *kvin*, *ṇvi*, wherein all the satellites amount to Zero, *e.g.*, *yuj*.

2.0 Structures of verbs with S=O

2.1 No simple form, containing a simple, indivisible nucleus and a simple, indivisible satellite, of the simple NS. type is possible.

2.2 Forms wherein either (*i*) a *vikaraṇa* satellite, *e.g.*, *atti* (*ad*) or (*ii*) the *vibhakti* satellite, *e.g.*, *bhava* (bhū), amounts to Zero.

3.0 Structures with only one S, *e.g.*, *rāmaḥ*.

4.0 Structures with two S-s, *i.e.*, Complex structures.

4.1 Verbal forms of three-morpheme type, *e.g.*, *gacchati*.

4.2 Taddhita, *i.e.*, nominal derivatives, *e.g.*, *vāsudevaḥ*.

4.3 Kṛdanta, *i.e.*, verbal derivatives, *e.g.*, *kartrā* (instr. sing.).

4.4 Feminine formations, *e.g.*, *ajām* (acc. sing.).

In all these cases, the combination of the nucleus with the first satellite (NS.1) provides the nucleus for the second satellite (S2).

5.0 Structures with more than two S-s. *i.e.*, highly complex structures.

5.1 Homogeneous complex structures in which all satellites are of, or from, the same type or group, *e.g.*, *vāsudevaka*.

5.2 Heterogeneous complex structures in which the satellites are of different kinds or from different groups, *e.g.*, *nādavatīm* (qualifying *vīṇām*).

5.3 Heterogeneous complex structures of verbal formations, *e.g.*, *jighṛkṣyate*.

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6.0 Homogeneous structures with recursive satellites, *e. g.*, *aupagavāyana*.

6.1 Heterogeneous structures with recursive satellites, *e. g.*, *bobhūyayiṣayiṣayati*.

—*VIJ* Vol. 1 Pt. 2, September 1963, pp. 224-38

Pandit, M. D.

PĀṆINI—A STUDY IN COMPOUND WORD-STRUCTURES

An attempt is made to represent the compound word-structures with non-*upasarga* constituents in terms of nucleus-satellite symbols and to attempt a study of what are called the *upasargas* and, in general, the indeclinables (*avyayas*) as regards their exact status and character by examining their distributional function in the word-structures.

The structure of the compounded words, used in the language, contains at least two or more nuclei and one or many satellites. The structures of compounds can be divided as (1) simple compound-structures, *e.g.*, *rāmalakṣmaṇau*, (2) complex compound-structures having two types: (*a*) one in which only one of the nuclei is derived, *e.g.*, *pakva* and (*b*) one in which all the nuclei are derived, *e.g.*, *tuṣṭikartā*. In all such structures, the nuclei always occupy a place prior to that of the satellites and the nominal declensional and the verbal conjugational satellites always come in the end and mark the cessation of the process of expansion. Besides, the *dvandva* compound has the potentiality to exhaust all the vocabulary of nouns and derivatives, *i.e.*, all the *subanta prātipadikas* existing in Sanskrit language. Even after exhausting all the *prātipadika*-vocabulary, it will still have room to allow more.

The behaviour of the *upasargas* is ambiguous both in Vedic and Classical Sanskrit. In Vedic language, they appear to possess more the character of a nucleus, whereas in Classical Sanskrit they, except in the capacity as *karmapravacanīyas*, behave always as dependent units and present the appearance of being satellites.

The historical evidence regarding the use of *upasargas* and the evidence of accent lead us to the conclusion that the *upasargas* are independent word-structures by themselves, which can be independently used in a sentence-structure. The evidence of Pāṇinian technique shows that the *upasargas* are primarily taken as the nuclei by Pāṇini with *vibhakti- pratyayas* as their satellites.

The *avyayībhāva* compounds are also to be regarded as composed of two nuclei. Thus in Sanskrit language and consequently in Pāṇini's grammar, no word-structure, either compounded or non-compounded, begins with a satellite; it always has a nucleus in the beginning. There are two

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types of *avyayībhāva* compounds: (*i*) the indeclinable type functioning like adverbs and (*ii*) the declinable type functioning like nouns.

The verbal structures with *upasargas*(*e.g.*, *āharati*), contain two nuclei —one, an *upasarga* and the other, a verbal structure. Hence they should also be called 'compounds'. Patañjali's evidence also goes to establish this conclusion.

—*JMSB* Vol. XII No. 1, April 1963, pp. 81-98

Sahaya, Rama Nath

A STUDY OF THE PĀLI ROOTS

The author has connected 424 roots, which, through addition of the prefixes, turn into 2100 roots. Of these roots 416 are directly derived from the Sanskrit roots, 14 can be indirectly derived from them, and three—*khīl, rumbh, vambh*—are of doubtful origin.

The author has divided Pāli roots into two categories—simple and complex. In the former, there is only one morpheme, while in the latter, there are more than one.

—*BS* Vol. VIII No. 1, January 1963, pp. 19-49

Sankaran, C. R. and Menon, K. M. N.

LĪLĀTILAKAM AND MODERN PHONEMICS

The article presents the author's observations on *Līlātilakam*, an ancient Malayāḷam grammar.

This work contains the same concept of minimal pair as in modern phonemics for the differentiation of phonemes (*e.g.*, the difference between 'r' and '*r*'). The two nasals 'n' and '*n*' are neglected in Sanskrit, while in the Kerala *bhāṣā*, the two nasals are two distinct sounds. The denial of '*āytam*' as speech-sound is a puzzling observation of *Līlātilakam*. It thrills one to think of the wealth of analytical perception and the depth of scientific knowledge displayed in this old Malayāḷam grammar.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 392-94

Satya Vrat

UN-PĀṆINIAN FORMS IN THE *YOGA-VĀSIṢṬHA*

The author in this article has pointed out to a large number of grammatical deviations found in the *Yoga-vāsiṣṭha*. They relate to all the branches of grammar, *i.e.*, *sandhis*, absence of *prakṛtibhāva*, compounds, *kārakas*, nouns, *kṛdantas*, genders and verbal forms. The article is an exhaustive study of the grammatical deviations found in that work. The commentator explained these by saying that they were *ārṣa*-usages and seers are not

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bound, as ordinary people are, to observe strictly the rules of grammar. But this is hardly tenable, because the *Yoga-vāsiṣṭha*, as it exists at present, cannot claim for itself such an antiquity and sanctity as that of *Rāmāyaṇa* and *Mahābhārata*, nor can it be said to come out of Vālmīki's mouth as the tradition would have it. This deviation, therefore, can be explained only in one of the two ways: firstly, wherever found, those passages may be later interpolations and secondly, these deviations have been intended to impart a touch of antiquity to the work which otherwise would have a modern look. As a matter of fact, the work seems to be of some late anonymous poet, who was, of course, a master-poet. He had definitely a firm grip over the language, and he could not ordinarily be expected to permit himself grammatical aberrations.

—*VIJ* Vol. 1 Pt. 2, September 1963, pp. 247-66

Schwarzschild, L. A.

THE INDECLINABLE PARTICLE *JE* IN MIDDLE INDO-ARYAN

The word *Je* in Prākrit shows some of the intricacies which are so typical of particles. It was derived as a result of a complex and irregular development from the Sanskrit word *eva*, through the intermediate forms *jeva* and *jeva*. It was most unstable in use, varying from an emphatic form to an explative. On the one hand, it could be combined with *ham* as *haṇje*, a slightly disdainful form of address, and have a highly specialized use, and on the other, it could be used on its own as in later Prākrit and Apabhraṁśa, where it occurs very generally and is practically meaningless.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 211-17

Sengupta, S.

CONTRIBUTION TOWARDS A CRITICAL EDITION OF THE GAṆAPĀTHA

There was a *Gaṇa-pāṭha* already before Pāṇini. It is evident from Pāṇini's *sūtras* and is tacitly accepted by later grammarians. But we have no authoritative text of the *Gaṇa-pāṭha*, because it never enjoyed the sanctity accorded to the *Sūtrapāṭha*, and every grammarian took the liberty to add to the *Gaṇapāṭha* as he liked.

The author has attempted a sort of concordance of the *Kāśikā*, the *Candravṛtti*, Bhoja's *Sarasvatī-kaṇṭhābharaṇa* and Vardhamāna's *Gaṇa-ratna-mahodadhi* with reference to *Gaṇa-pāṭhas* recorded in other works. He suggests that words which occur in the *Kāśikā* may be taken as having been included in the *gaṇas*, as they stood at the time of its compilation, if these occur also in any of the older authorities such as the three mentioned above. Similarly, words occurring in any two of the other authorities may also be provisionally considered to have been in the original *Gaṇa-pāṭha*, but omitted from the *Kāśikā* for some reason.

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The author's arrangement is as follows: section A is the text of the *gaṇa* as recorded in the *Kāśikā*, arranged in an alphabetical order. In section B are given the additional words recorded by Bhoja, Candra and Vardhamāna. Other additional words are given in section C. Words in section A, not recorded either by Bhoja or Candra, are given in brackets and those that are not recorded by *Gaṇaratna* are marked with asterisks. In respect of some of the *gaṇas*, a detailed analysis has not been considered worthwhile. Variants, mostly due to the ignorance of copyists, are also mentioned.

Gaṇas are treated in eight chapters corresponding to those of Pāṇini's *Aṣṭādhyāyī*.

—*JASC* Vol. III Nos. 3 & 4, 1961, issued April 1963, pp. 89-186

Shafer, Robert

EURASIAL

The author has postulated a Eurasial linguistic family consisting of Sino-Tibetan and Indo-European, in other words, the languages spoken by the most highly civilised peoples of Europe and Asia. He has stated 64 words, which are attested both in Sino-Tibetan and Indo-European linguistic families. He has shown that the words for some relationships like 'father' and 'mother', some grains like 'wheat', some mental qualities like 'mind', some sensual faculties like 'sight', some natural phenomena like 'smoke', 'darkness', etc., are common to all these families of languages, indicating the existence of a parental Eurasial language.

—*Orb.* Vol. XII No. 1, 1963, pp. 19-44

Shastri, Kapil Deo

SIGNIFICANCE OF THE WORD *PRAKĀRA* IN THE SŪTRAS OF THE *AṢṬĀDHYĀYĪ*

The word *prakāra* occurs in the four *sūtras* of the *Aṣṭādhyāyī* (5.3.23; 5.3.69; 5.4.3; 8.1.12). Opinion is divided amongst the grammarians as to whether this word is used in the sense of 'likeness' or of 'differentiation'. Bhartṛhari in the *Vākyapadīya* has referred to these two views of the grammarians and has favoured the view that *prakāra* denotes 'likeness'.

In the first three *sūtras*, of *Kāśikā*, Devanandin, Jain Śākaṭāyana and Hemacandra explain the word *prakāra* in the sense of 'differentiation'; Patañjali, Vāmana, Kaiyaṭa and others interpret it in the sense of 'likeness'. In the fourth *sūtra*, all the commentators accept *prakāra* in the sense of 'likeness'.

The words *yathā* and *tathā* found with the suffix *thāl*, directly express the likeness. The word *sādṛśya* is used along with *yathā* in the *sūtra* enjoining the formation of *Avyayībhāva* compounds with a purpose. As Bhartṛhari points out, the word *yathā* is used to indicate that an *Avyayībhāva* compound

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is formed from indeclinables in the sense of 'likeness' in those cases, in which the quality of 'likeness' is predominant. But in the sense of *sādṛśya*, the compounds are formed to signify the *possessor of likeness*. Besides, the *Avyayībhāva* compound is formed in the sense of *yathā* where *likeness of some quality* is to be expressed, whereas the compound in the sense of *sādṛśya* is formed to indicate *likeness to a certain object*. Thus the suffix *thāl* conveys mainly the sense of 'likeness'.

In the second *sūtra*, the suffix *jātīyar* in the sense of *prakāra* is added to show 'likeness' of a person possessing some quality to another person possessing that quality.

In the third *sūtra*, the suffix *kan* signifies 'likeness', as in other words like *yavaka* and *go-mūtraka*.

All the authorities are agreed that the word *prakāra* in the fourth *sūtra* signifies only 'likeness'.

Thus in all the four *sūtras* of Pāṇini, the word *prakāra* occurs in the sense of 'likeness'.

—*VIJ* Vol. 1 Pt. 2, September 1963, pp. 239-46

Swaminathan, V.

BHARTṚHARI'S AUTHORSHIP OF THE COMMENTARY ON THE *MAHĀBHĀṢYA*

Weber, in his *Catalogue of Manuscripts in Berlin*, described a fragmentary manuscript of a commentary, ascribed to Bhartṛhari, on the *Mahābhāṣya*. The author has prepared a critical edition of this commentary and it is now in course of publication.

The colophons to the first five *ahnikas* mention Bhartṛhari as their author. The fifth and the seventh *ahnikas* in the manuscript do not contain any colophon, since they are incomplete. The one in the sixth *ahnika* does not give the name of the author.

Kaiyaṭa acknowledges the help of Bhartṛhari's commentary in writing his gloss on the *Mahābhāṣya*. Vardhamāna, the author of *Gaṇaratnamahodadhi*, quotes from Bhartṛhari's commentary on *Mahābhāṣya*. The author of the *Paribhāṣāvṛtti* quotes citation from Bhartṛhari. Some passages are cited in the name of Bhartṛhari by Śaraṇadeva in his *Durghaṭa-vṛtti*. Annambhaṭṭa seems to have had an intimate knowledge of Bhartṛhari's commentary. Nāgeśa quotes at least four times from Bhartṛhari's commentary.

From these quotations it is clear that there is a commentary on the *Mahābhāṣya* from the pen of Bhartṛhari, which had been in vogue and had been assiduously studied by scholars.

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The author says that there is a close resemblance between the commentary that he is publishing and the *Vākya-padīya*, which is accepted as a genuine work of Bhartṛhari. Sometimes the same idea, which was expressed in the commentary, is presented in a metrical garb in the *Vākya-padīya*. Differences of opinion are expressed in both the works in the same strain. The corollary deduced from the *Sūtra, svaṁ rūpaṁ śabdasya*, is embodied in both the works. In them, the same inference is made to establish that every word has a corresponding object to be denoted by it. Hence the author concludes that the same person is responsible for both the works.

Kumārila ascribes the *Vākyapadīya* and a passage from the *Mahābhāṣya-ṭīkā* to the same author who obviously is Bhartṛhari.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 59-70

Upadhye, A. N.

VĀSĪ-CAṀDAṆA-KAPPO

Very often in Prākrit, Pāli and Sanskrit we come across an idea expressed by the phrase *vāsī-caṁdaṇa-kappo* (Prākrit), which qualifies a great monk. Scholars like Jacobi and Charpentier have misunderstood this phrase. Various passages from Prākrit and Pāli texts are examined to show that the term *vāsī* has nothing to do with *vāsa* (perfume), but that it stands for a typical axe. *Caṁdana* means sandal (paste). *Kalpa* implies prescribed rule. Thus the phrase means 'one to whom *vāsī* and *caṁdana* are alike'. Some one may chop a monk's arm with an axe and another may anoint the other arm with sandal-paste. Towards both of them, the saint of balanced mind has the same attitude and feeling.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 201-4

Varma, Satyakama

ŚABDA KĀ SVARŪPA (THE NATURE OF WORD)

Patañjali and Yāska think that a word is the phonetic expression which conveys some meaning. Bhartṛhari equates a word with its meaning. What we understand when a word is uttered is not its form, but only the intention of the person who uses it. It is only the intention of the speaker that gives meaning to a word. Parts of speech are only external forms of words. But before words are actually used, they exist in the mind of the speaker and subsequently these conceptual words are expressed in external forms. These conceptual words exist in totality. They are not analysable into various components. The distinctions of words, sentences, etc., vanish there. The transition from the conceptual word to articulate language is made possible in the philosophy of Bhartṛhari because of an intermediary link called *sphoṭa*.

—*BI(E)S (Hindi Section)*, 1963, pp. 35-42

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Weller, Friedrich

SANSKRITISCHE PRAPOSITIONEN IM SPIEGEL MONGOLISCHER UBERSETZUNG (SANSKRIT PREPOSITIONS SEEN THROUGH THE MONGOLIAN TRANSLATION)

It is difficult for us to realize how far a Mongolian could study the *Kāśyapa-parivarta* outside the Mongolian translation. He might have managed it with his language, if he was familiar enough with the techniques of translation. Still, the author believes that this language of translation is not easy for Europeans. There are compound usages which are made in a way that their first component or components translate the Tibetan expressions, which, on their part, correspond to a Sanskrit preposition before a nominal stem or a verb form. In such cases, it is impossible to understand literally and translate the Mongolian compound words part for part. The author gives a list of such constructions from *Kāśyapa-parivarta*.

It is not necessary that a Mongolian expression, which ultimately corresponds to a Sanskrit preposition, must be uniform in all usages. Tibetan expressions, which correspond to Sanskrit prepositions, are not translated in Mongolian versions. Sometimes a Sanskrit prepositional expression is freely translated in Mongolian as in Tibetan.

It is puzzling to some extent, why Mongolian does not translate the Tibetan expression corresponding to a Sanskrit preposition uniformly, but uses different words time and again. It is possible that the Tibetan translators found a preposition in their Sanskrit manuscripts different from that found in our Sanskrit text. Possibly the selection of words is made according to the nature of the Mongolian language.

—*CAJ* Vol. VIII No. 1, March 1963, pp. 1-26

Windekens, A. J. Van

ÉTUDES DE PHONÉTIQUE TOKHARIENNE IV (STUDIES IN TUKHARIAN PHONETICS IV)

The author has discussed the treatment of Indo-European **a*, **ā*, and **ɔ* in the Tukharian language and has shown that they all change into *ā*. He has also shown that Indo-European **a* is changed into *o* and Indo-European **ā* sometimes remains the same and sometimes is changed into *o* in the Tukharian languages. Similarly, Indo-European **ɔ* becomes *ā* or *o* in Tukharian. At some places, Indo-European **ā* and **ɔ* also become *o* in those languages. He has illustrated his observations with many examples.

He has also shown that Indo-European **-ti-* becomes *-ts-* in the languages under consideration.

—*Orb* Vol. XI No. 1, 1963, pp. 186-97

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X. LITERATURE AND RHETORICS

Acharya, Sudarsana

KHANJA GOVINDA DAS, AN UNKNOWN ORIYA SMṚTI WRITER

A work entitled *Sarva-smṛti-sāra-saṁgraha* has been discovered by Yatirāja Ācārya, who has copied it in manuscript form.

In the introductory verses, the compilation of the work has been ascribed to Śrī Śrīnivāsa Rājāmaṇi who ruled in Mañjuṣā (now in Śrīkākulam district of Āndhra Pradesh) from 1823 A.D. to 1860 A.D. But on the authority of the tradition, the few words on the covering page and the few lines of *Mañjuṣā Rājavaṁśāvali* we can say that the work was actually compiled by Khanja Govinda Das, one of the court Paṇḍits of Mañjuṣā.

This author was lame by birth and was not a native of Mañjuṣā, but was invited from another place in Orissa. In this work, he has not failed to touch all the possible topics that come under the scope of a *Dharmaśāstra*. We find very few citations from previous Smṛti works and authors of Orissa. Nearly 200 topics are dealt with and important days of the year are mentioned month by month.

—*OHRJ* Vol. XI No. 4, 1963, pp. 266-72

Agrawala, V. S.

SĀRASAMUCCAYA: NĪTI GRANTHA

This work has been published in a series started by the late Dr. Raghu Vira to publish that branch of Indian literature which was carried to other countries and is preserved there either in original or in translation. In Indonesia, this work occupies the same position as the *Bhagavadgītā* in India and the *Dhammapada* in the Buddhist world. It consists of 517 Sanskrit verses with a commentary in the *Kavi* language. The writer held that Vararuci had compiled these verses sometime between the 10th and 11th centuries. He borrowed 321 verses from the *Mahābhārata* and some from the *Manusmṛti*, but still it bears the impress of an original work.

At the beginning, the author has given some verses in praise of Vyāsa and the *Mahābhārata*. The characteristic feature of this work is the emphasis and importance given to human life.

—*Pra.* Vol. VIII (2), March 1963, pp.42-48

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Agrawala, V. S.

WORD NOTES ON THE *DIVYĀVADĀNA*

Explanatory notes are given on about 200 words occurring in the *Divyāvadāna*. The words are alphabetically arranged and the page reference is given in each case. Notes on *ambāsanaka* and *gulma* cover about a page each and the note on *cārkā* covers three pages.

—*Bha.* No. VI Pt. 2, pp.47-75

Amur, G. S.

LAUGHTER IN SANSKRIT POETICS

Indians possessed a well developed and systematic theory of the Comic and Laughter.

Laughter is a basic mental state. It is closely allied to love but opposed to pity. It is infectious by nature and is more spontaneous among women and persons engaged in low trades.

Laughter is caused by physical incongruities, actions, dress, perception of impropriety, etc.

The majority of these findings have a surprising closeness to modern investigations and a number of parallels can be found in modern theories of laughter.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 229-42

Artola, George T.

A NEW PAÑCATANTRA TEXT

The *Tantropākhyāna* published in the *Trivandrum Sanskrit Series* (No. 132) is identified as Vasubhāga's version of the *Pañcatantra* which was known till now through translations and adaptations in Javanese, Lao, Thai, Tamil, Kannada, etc. Though based on the *Pañcatantra*, the *Tantropākhyāna* has certain original features.

An analysis of the contents of the *Tantropākhyāna* is as follows: There are six introductory verses. The *Kathāmukha* is missing in the Trivandrum text, but in view of its abrupt beginning, it may be assumed that there was a prologue in the previous redactions. The text contains three parts, each being a distinctive frame-story with emboxment of tales: (1) *Nandaka-prakaraṇa* is almost the same as that of the first book of the *Pañcatantra*, (2) *Pakṣi-prakaraṇa*, obviously based on the second tale of Book III of the *Pañcatantra*, (3) *Maṇḍūka-prakaraṇa* resembles the tenth tale of Book III of the *Pañcatantra*, but is much modified and augmented.

Emboxed tales: The *Tantropākhyāna* contains 22 out of the 87 tales found in the Jaina version of the *Pañcatantra* written by Pūrṇabhadra. Fifteen

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of the emboxed tales in the Trivandrum text are not found in any *Pañcatantra* version. The three frame stories in the *Tantropākhyāna* are analysed and compared to those in the other recensions. Text and translation of four emboxed tales are given at the end : 'Race between Garuḍa and Tortoise', 'No milk without milking', 'Death in the fig tree' and 'Leprous king and *jīvañjīvaka*-bird'.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp.76-95

Barua, B. K.

ANIMAL IN THE *JĀTAKA* STORIES

The foremost interest in the *Jātaka* stories consists in the folklores and the light they throw on popular beliefs and superstitions of the time. The *Jātaka* tales relating to animals refer to beliefs about animals which are observed even today. The author gives an account of the beliefs and superstitions pertaining to the ass, bull, buffalo, cat, crocodile, crab, dog, deer, elephant, fish, goat, ram, hare, horse, jackal, lion, lamb, monkey, mouse, mongoose, otter, pig, *śarabha*, serpent, tiger, tortoise and wolf as found in the *Jātakas*.

—*JARS* Vol. XV, 1961, issued 1963, pp. 75-82

Barua, P. R.

RIDDLES IN THE PĀLI LITERATURE

The author studies the riddles in Pāli literature, *e.g.*, the dialogue between the Buddha and the weaver's daughter(*Dhammapada commentary* III, 170-76), the ten admonitions to Viśākhā (*Dhammapada commentary I*, 397-398), the enumeration of the seven types of wives in the *Aṅguttaranikāya* pp. 92-93, the address to Aṅgulimāla (*Majjhimanikāya*, II, 104-5), the story of king Dīghāvir (*Jātaka* no. 381,428), the *Suttanipāta* (I, 10; II, 5) containing the dialogue between the Buddha and the Devas, which reminds one of the conversations between Yudhiṣṭhira and the Yakṣa in the *Mahābhārata*, and several *Jātakas* like no. 257.

—*JASP* Vol. VIII No. 1, June 1963, pp. 1-12

Bedekar, V. M.

MAHĀBHĀRATA AND KĀLIDĀSA (SIMILARITIES IN IDEA AND PHRASE)

In the present study, the author has noted certain striking similarities in ideas and expressions between the Rājadharma and the Āpaddharma sections of the Śāntiparvan of the *Mahābhārata* on the one hand and the works of Kālidāsa on the other.

King Rantideva and river Carmaṇvatī have been referred to in the *MBh.* (12.29.116-117) and the *Meghadūta* (47). *Raghuvaṁśa* (4.12) has

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rājā prakṛtirañjanāt and the *MBh.* (12.29.131) has *rājā anurāgād ajāyata.* The Viśvajit sacrifice is referred to in the *MBh.* (12.106.21) and *Raghuvaṁśa* (4.86). *Tīkṣṇataram mṛdu* has been referred to in the *MBh.* (12.138.65) and the *Mālavikāgnimitra* (II-2). The phrase *Vane vanyena vartayan* is repeated in the *MBh.* (12.21.15) and the *Raghuvaṁśa* (12.20). The word *nityapuṣpa* is used in the *MBh.* (12.29.52) and in the *Meghadūta* (70). The etymology of the word *kṣatriya* is given in the *MBh.* (12.29.130) and the *Raghuvaṁśa* (2.53) in the same language. The simile of a *tṛṇacchannakūpa* is found in the *MBh.* (12.152.16) and in the *Abhijñāna Śākuntalam* (Act V). The author has traced many other similarities between the *Mahābhārata* and the works of Kālidāsa.

It is possible that there was a floating common literature embodying beliefs and sayings handed down from the past and current among the people which may have formed the source on which both the author of the *MBh.* passages and Kālidāsa drew.

—*JUP* Vol. XVII (*Humanities*), 1963, pp. 153-59

Ben-Amos, Dan

HEBREW PARALLELS TO INDIAN FOLKTALES

Historically speaking, the beginning of Jewish relationship with India is unknown and undocumented. There are several hypotheses on this subject, but there is not even a single piece of historical evidence which could substantiate it.

In spite of this gap in historical documentation, Jewish and Indian folklores share many common motifs, tales and legends. *Kalilh and Dimnah* (*Pañcatantra*) was translated into Hebrew in the 13th century, but Indian tales, transmitted orally to Palestine, were known among the Jews in that area much earlier. Although, of all the folklore genres, the parables are the least suitable for proving an Indian influence, any comparative discussion on this subject immediately points out many parallels and versions of the tale found in both traditions. In order to illustrate his statements, the author proceeds to compare six types of Hebrew and Indian parables on the basis of *The types of Folktale* (revised edition, Helsinki, 1961) by A. Aarne and S. Thompson and *Greek and Indian Parallels to Talmudic Midrashic Parables* in *Tale-types and Motifs of Animal Tales* (Jerusalem 1960, pp. 77-79) by Dov Noy.

—*JARS* Vol. XV, 1961, issued 1963, pp. 37-45

Bennett, A. A. G.

MILINDAPAÑHA—THE MILINDA INQUIRY.

The Pālī text of *Milindapañha* consisting of a series of questions and answers between a Greek king Menandros, who ruled in North-West India during the latter part of the 2nd century and earlier part of the 1st

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century B.C., and a Buddhist Thera, Nāgasena, comprises seven sections. Of these, only a small part of the first, the whole of the second and the bulk of the third represent the original work; the remainder are later additions. In the authentic portion, the literary style is particularly beautiful. In all, there are about eighty-five questions, some carrying subsidiaries. The style of the subsequently added portions does not approach the excellence of the original parts. Historical interest is lacking in it and in place of Menandros we have a colourless Milinda. In this connection, a brief comparison is made between the Pālī text and the Chinese translation between 317 and 420 A.D., the dates of the Eastern T'sin dynasty.

Milindapañha is the only text originating in the North to be transported to the South, there to become a part of Southern Buddhist literature. But there is no clue as to the date in which it was transported to the South and also to the form in which it went there.

In the first two sections of the Pālī text, there are three distinct types of writing. The account of the Rājā enquiring of his Yonakas for the name of suitable teachers together with their suggestions, which recalls to our mind Ajātaśatru's visit to the Buddha, surely represents Indian writing. A second type of writing occurs with the interpolations of the Yonakas functioning as a chorus which could hardly be due to a writer unfamiliar with some aspect of Greek dramatic art. The conversation between Menandros and the escort and the Thera and his followers surely suggests Greek influence.

Alasanda, the birth-place of Menandros, according to the *Milindapañha*, is identified with Alexandria, which, in the opinion of the author, is of importance, because it suggests a previous connection of Buddhist teaching with Alexandria, as, perhaps, inaugurated by Aśoka a century or two earlier.

Next the author recounts the principal contents of the *Milindapañha* and gives his occasional comments.

—*MBo.* Vol. 71 No. 8, August 1963, pp. 185-98

Bhattacharya, S.

IS THE SUGGESTED SENSE (*VYAÑJANĀ*) SO DIFFERENT FROM THE LITERAL SENSE (*VĀCYĀRTHA*)?

The author, in this article first discusses three kinds of meaning, *viz.*, (*i*) literal meaning (*vācyārtha*), (*ii*) secondary meaning of two kinds, *i.e.*, *guṇas* and *prayojana*, (*iii*) the meaning of a sentence which is different from that of words is called *tātparya*. A fourth kind of meaning was pointed out by Ānandavardhana which is a suggested meaning (*vyangyārtha*).

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The author points out that the suggested sense is not altogether different from the literal sense:

(1) In the case of *alaṁkāra* which, according to Ānandavardhana, involves, in almost every case, an element of the suggested sense. The author discusses *samāsokti* and points out that in that case, the literal meaning and the suggested meaning cannot be held to be radically different from each other.

(2) In the case of *guṇībhūta-vyaṅgya* also, the author points out, what is *vācya* according to earlier thought is *vyaṅgya* according to Ānandavardhana and, therefore, the two cannot be radically different.

(3) The author points out the same lack of radical distinction between the two meanings in case of *rasavad-alaṁkāra* where he maintains that the literal meaning and the suggested meaning coalesce.

(4) He points out that the case of *śabda-śaktimūla-vyaṅgya* also shows the blurred border line between *vācya* and *vyaṅgya*.

(5) The author, therefore, concludes that one cannot deny the indispensable relationship between the literal meaning and the suggested meaning.

—*VBQ*. Vol. XXVIII No. 2, 1962-63, pp. 149-58

Buitenen, J. A. B. Van

THE ELEPHANT SCENE OF *MṚCCHAKAṬIKA*, ACT TWO

It is believed that the *Mṛcchakaṭika* expands and enlarges upon the *Cārudatta* of Bhāsa. But a closer study of the Elephant scene shows that Śūdraka's exemplar must have been more detailed.

One of the most celebrated incidents in pious Buddhist legend is that where the Buddha undauntedly encounters a savage elephant in a crowded street and makes the beast, moved by the saint's tranquility, cower before his steadfast glance. In the *Mṛcchakaṭika*, we have an ineffectual Masseur, a gambler become friar who sets out to repay his benefactress's kindness by taming her wild elephant with a glance on the strength of his newly resolved upon sainthood—and has to be ignominously saved by a minor retainer of his benefactress. To the audience, the parody here must have been immediately clear. When the allusion was no longer understood, a scribe, to resolve the contradiction, inserted the phrase *aha vā kiṁ mama ediṇā*. It is significant that in the text commented upon by Pṛthvīdhara this phrase is absent.

—*JAOS* Vol. 83 No. 1, January-March 1963, pp. 26-29

Buitenen, J. A. B. Van

THE GAJĀSURASAṂHĀRAMŪRTI IN MEGHADŪTA 36

In the *Meghadūta* 36, the cloud is told to rest on the arms of Lord Śiva, busy in his dance, so that his need for a fresh elephant skin is removed.

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The problem of interpretation concerns the first line. There is an incomplete *śleṣa* in it. The word *paścāt* means 'later on' and 'in the west.' The trees of the forest resemble the arms of the dancing god and the red cloud, the bloody elephant skin he is holding up.

Vallabhadeva has misunderstood this image. He renders *maṇḍalena* (in the circle) by *tiryak* (horizontally), which is wrong. The technical use of *maṇḍalena* is elucidated by the actual images of Śiva doing this dance—known as *Gajāsura-saṁhāra-mūrti* in texts like the *Śilparatna*. Specific direction is given there that the skin should be fashioned like a *prabhāmaṇḍala* (the aureole surrounding an image). Kālidasa also uses the term *prabhāmaṇḍala* elsewhere. The use of the word *maṇḍala* suggests that the poet might have visualised an actual image of the god in the *Gajāsura-sāṁhāra-mūrti*.

The Mahākāla temple of Ujjain was the centre of Pāśupatas. It was famous for its *Jyotirliṅga*. The *Kūrmapurāṇa* describing the Kṛttivāseśvara temple of Śiva at Banaras refers to the myth of Śiva killing the elephant demon. It seems that the myth is inspired by the actual image. Vallabhadeva, who hailed from Kashmir, perhaps did not know the myth. Hence his misinterpretation.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 64-68

Byoski, M. Christopher

STUDIES IN NĀṬYA

The sources of the material for the study of *nāṭya* are: (1) Sanskrit literature, (2) living tradition of the ancient art and (3) traditional folk theatre. The first of these comprises the texts of the plays, technical texts on the Nāṭya and explicit references to the Nāṭya in all other texts. The second consists of the living tradition of the ancient Nāṭya, namely the flourishing theatre in Kerala called *Kuttiyattam*. The third source is found in the theatrical activities preserved in the folk-lore of India and in the Indian film.

According to Bharatamuni, the word *Nāṭya* implies everything related to a performance including the literary text of the play and the composition, music, the character of the stage and the aesthetic theory of *rasa*.

The concepts of the *nāṭya* have a creative value for the current theatrical practice. The earlier fame of the operetta and the popularity of the musical, less realistic, drama into which dance and song force their way, show that the integration of these concepts with the western theatre would be fruitful.

From 974 to 1384 A.D. attention of the great theoreticians was centred around the literary text. Later a group of western scholars viewed the problem of the Sanskrit drama as it were from outside. Another group

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took some concrete problems as a starting point. Recent works on Sanskrit drama have focussed their attention around the critical study of the texts on diamaturgy.

In the author's opinion an attempt to establish the relationship between literature and the *nāṭya* should be made a cornerstone of the new approach.

—*Bha.* Vol. VI Pt. 2, pp. 109-17

Chaudhari, Satyadev

SĀDHĀRAṆĪKARAṆA KĪ VYĀKHYĀ-GĀTHĀ (AN ACCOUNT OF THE INTERPRETATION OF *SĀDHĀRAṆĪKARAṆA*)

The article is divided into seven sections and surveys various interpretations of the concept of *sādhāraṇīkaraṇa* given by Sanskrit and Hindi poeticians.

The question as to how can an aesthetic be expected to have the experiences of others and enjoy it, led Bhaṭṭanāyaka to formulate the theory of *sādhāraṇīkaraṇa*. Abhinavagupta interprets it by saying that *sādhāraṇīkaraṇa* has a force of universalizing the characters created by a poet. Dhanañjaya and Dhanika, while accepting the view of Abhinavagupta, go a step further and say that characters created by a poet alone are the objects of aesthetic enjoyment. These characters lose their historicity; they no longer remain real persons found in history. As a result of this, complete identity of experience is established between the aesthete and the character on the stage. The aesthete identifies himself with the character and behaves as if he himself were the character. Jagannātha explains this concept in a different way. He thinks that an aesthete wrongly projects himself upon the character and enjoys the emotional state. His enjoyment is really an illusion. Thus all the Sanskrit poeticians unanimously agree that in *sādhāraṇīkaraṇa* personal experiences are made universal.

Among Hindi poeticians, Ramachandra Shukla and Nagendra are worthy of note on this point. Shukla thinks that (*a*) there is an identity between the aesthete and the character and that (*b*) the characteristics of the character are universalised. Nagendra goes to assert that it is only the 'experience of the poet' that is universalised and not the characteristics of a character. The characteristics of a character are only creations of a poet. An aesthete, therefore, identifies his own experiences with those of the poet.

The author concludes that *sādhāraṇīkaraṇa* forms the background of aesthetic enjoyment. The aesthete's own *sthāyi-bhāva* expresses itself in the form of *rasa* with the aid of *vibhāva*, etc.

—*BI(E)S, (Hindi Section)* 1963, pp. 1-17

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Chute, Suzann Weekly

PROVERBS OF INDIA

Here are collected some of the important proverbs (*subhāṣitas*) from the *Pañcatantra*, *Hitopadeśa*, Bhartṛhari's *Nīti* and *Vairāgya Śatakas* and the *Kauṭilīya Arthaśāstra*.

—*JARS* Vol. XV, 1961, issued 1963, pp. 46-53

Dutta, Kali Kumar

PŪRVARAṄGA IN SANSKRIT DRAMA

References to the *pūrva-raṅga* are found in all the treatises on Sanskrit dramaturgy. But it is surprising that only a few of these works give us an idea about the nature of the *pūrva-raṅga*. There is an elaborate treatment of the *pūrva-raṅga* in the *Nāṭyaśāstra* of Bharata (*NS*) and also in the *Bhāvaprakāśana* (*BP*) of Śāradātanaya. *Nāṭaka-lakṣaṇa-ratna-koṣa* (*NLRK*) tells us that the *pūrva-raṅga*, as instructed by Bharata, is not presented in any assembly on account of its complexity. It appears that long before the 10th century A.D., *i.e.*, at the time of *NLRK*, the *pūrva-raṅga* had become a thing of the past.

Recently, a scholar advanced a theory to show that the *pūrva-raṅga* of Sanskrit dramaturgy was not at all a preliminary dramatic function; it was what we call a 'rehearsal' of the drama. The present article endeavours to probe into the problems connected with the *pūrva-raṅga*. It appears that the starting point of the *pūrva-raṅga* is the worship of the pole, with which Indra is supposed to have vanquished the enemies of the drama. In this connection we come across the term *raṅga-daivata-pūjanam* and *raṅgapūjā*. It, however, appears that *raṅgapūjā* is not exactly what is known as the *pūrva-raṅga* but that was, however, the nucleus which developed into the *pūrva-raṅga*.

There are elaborate lists of the *aṅgas* of the *pūrva-raṅga*. In the *NS*, we find nine behind-the-screen elements known as *bahirgīta* (also called *nirgīta*) in the celestial region, and the ten front-of-the-screen elements especifically called the *pūrva-raṅga*. Thus the *NS* gives us an account of the nineteen elements of the *pūrva-raṅga*. Śāradātanaya (BP) and Sāgaranandin (*NLRK*) on the other hand speak of twenty-two elements of the *pūrva-raṅga*. The author gives a comparative table showing the elements of the *pūrva-raṅga* according to *NS*, *BP* and *NLRK*. It may be seen that there are several functions connected with the performance of the *pūrva-raṅga*, which require careful consideration. Except *NS* and *BP*, no other Sanskrit work on dramaturgy is helpful in this matter.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 299-308

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Dwivedi, R. C.

ALAṀKĀRASĀRA AND THE *ALAṀKĀRABHĀṢYA*: THEIR CONTRIBUTION TO THE HISTORY OF ALAṀKĀRAS

Śobhākara (*c.* 1175 A.D.) refers in his *Alaṁkāra-ratnākara* (ed. Poona, p.9) to an anonymous authority on Poetics by the expression Alaṁkārasārakṛt, 'the author of the *Alaṁkārasāra*'. This latter work is extensively cited in the *Alaṁkāra-vimarśiṇī* (pp. 34-35, 125, 215, 216-17, 230, 231 and 251-52) of Jayaratha (*c.* 1200 A.D.), a commentary on the *Alaṁkārasarvasva* of Ruyyaka.

As there is no hope that this short work, written presumably in Kārikā-vṛtti style, giving the essentials (*sāra*) of alaṁkāras, will ever be restored, it is all the more pertinent to assess, on the basis of the explicit references to it, its contribution to the history of the alaṁkāras. Another important work on poetic figures, now no more extant, is the anonymous *Alaṁkārabhāṣya*. Written before Śobhākara who does not mention it by name, but who seems to borrow much from it, it belongs to the second half of the 12th century A.D. and commands the attention of Jayaratha from whom the poeticians that followed have bodily taken its ideas.

A note in the *Vimarśiṇī* on the nature and contents of the *Bhāṣya* seems to indicate that this work was written after the style of the *Sarvasva* which it closely followed in its definitions of the alaṁkāras and their illustrations, but at the same time had its own independence of judgment and originality of approach.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 309-14

Dwivedi R. C.

A CRITIQUE OF THE ANUMĀNA THEORY OF MAHIMABHAṬṬA

Mahimabhaṭṭa, the author of *Vyaktiviveka*, believed that art was an imitation of reality. He also held that the relation between *vibhāva* and *sthāyin* was that of cause and effect.

He undertook to demolish the *dhvani* theory of Ānandavardhana and in this he followed Śaṅkuka without mentioning the name of the latter. He held that the realisation of *rasa* cannot go beyond the inferential cognition.

With the Mīmāṁsaka, Mahima believed that the function of language is primarily governed by the principle of activity and passivity.

Every sentence, having *sādhya* and *sādhana*, is inferential in character and accordingly, its meaning is also direct or inferable. But a word being simple, its meaning is direct.

Vastu and alaṁkāra can be directly presented, whereas *rasa* is always indirectly (*i.e.*, by means of inference alone) meant. He recognises only

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one power, *viz., abhidhā,* in words; *lakṣaṇā* and *tātparyā* are to be included, like *arthāpatti* and *upamāna,* in inference.

So far as the suggestion or *vyañjanā* is concerned, Mahima is of the opinion that it cannot be directly perceived like curd which is a direct outcome of milk. If it is to be regarded similar to the manifestation of a jar by the light, the consciousness of *vyañjaka* and *vyaṅgya* should be simultaneous. But in the latter case the order of succession is distinct. Moreover, the apprehension of the *vyaṅgya* from the conventional meaning of the *vyañjaka* is contingent upon the apprehension of invariable concomitance between them. Thus, a *vyañjaka,* called so only in a secondary sense, does not suggest a meaning altogether different from the conventional one.

In the case of the experience of *rasa,* Mahima makes out two very important points: (*i*) the aesthete experiences *rasa* only cognitively and not effectively and (*ii*) there is a temporal sequence not only in the apprehension of *vyaṅjaka* and *vyaṅgya* but also in the experience of a *sthāyin* from the situation (*vibhāva*), etc., because both are invariably related as cause and effect.

The first point is untenable because *rasa* being a single experience, is effective in character, whereas inference in only a cognitive process. The second point is rejected by the author of the article on the ground that since the conventional meaning is not related to the suggested sense by the relation of identity or that of cause and effect, it is inconsiderate to regard the primary sense as the inferential sign of the suggested meaning. It is accepted even by the followers of the *dhvani* school that there is a logical sequence between the *vyañjaka* and the *vyaṅgya,* but it is so quick that the sequence cannot be noticed. Hence the apprehension of simultaneity.

Mahimabhaṭṭa opines that *sthāyin, vibhāva,* etc., are not real but are only imitations of reality. The author says that the experiential reality of aesthetic experience cannot be denied and this being real must also have a real cause.

The author lastly shows that the views of Mahima are not supported by the researches of modern psychology.

—*BI(E)S,* 1963, pp. 101-8

Dwivedi, Reva Prasad

DISCUSSION ABOUT THE ELEMENTS OF LITERATURE

According to the rhetorician, the harmony of the word and the meaning is literature—*sahitya.* Ācārya Kuntaka says that the perfect harmony between the word and the meaning is found only in poetry which, therefore, is the literature.

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Bhoja in his *Śṛṅgaraprakāśa* defined literature as the relation between the word and the meaning and showed that this relation was of twelve kinds. The author of the *Sāhitya-mīmāṁsā* has treated literature as the assemblage of the eight relationships like *vṛtti*.

In the whole period, literature was identified with poetry only (by Abhinavagupta and Mammaṭa), but later writers like Viśvanātha understood it to mean both poetry and drama. Besides these views, there is also a concept that literature means poetry only. Rājaśekhara was the first author to use it in this sense. According to P. V. Kane, Pratihārendurāja and Mukulabhaṭṭa also used this word in the same sense.

As a matter of fact, capability to attract the people is a quality of literature. Bharatamuni has called it *rasa*, but Bhāmaha and others call it *alaṅkāra* and the writers on *dhvani* call it *dhvani*. Thus the harmony between the word and the meaning, on one hand, and between them, and the *guṇa* and the *alaṅkāra*, on the other, is the hall-mark of the literature.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 52-84

Jhala, G. C.

DŪTAVĀKYA: AN UNUSUAL STAGE-PLAY

The *Dūtavākya*, ascribed to Bhāsa, has a powerful dramatic theme and a bold stage-technique. A detailed analytical study of its stage-technique is given in this paper.

The quality of being staged is the supreme nature of a dramatic composition. In this respect, the *Dūtavākya* of Bhāsa is unique. The hero of the drama, Duryodhana, alone comes on the stage in the beginning and receives a host of people on the stage. But actually, these persons never enter the stage; they are merely to be imagined. He holds his assembly with these imaginary people and talks to them. All this is done in a style resembling *ākāśa-bhāṣita*, but it is not exactly so, because the people with whom he talks are only imaginary. Later on he receives Kṛṣṇa, the emissary of the Pāṇḍavas. At this stage, the reaction of various characters imagined to be present on the stage are to be shown. Similarly, the plight of Duryodhana, while trying to fetter Kṛṣṇa and his various forms which he has displayed, but are not actually visible on the stage, demands tremendous capacity to act in the absence of any real character on the stage. It also requires highly sensitive and understanding audience.

After the study of the stage-technique employed in this play, it is hardly necessary to dilate on the keenness of dramatic sense and the insight in stage-technique of its author.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 69-75

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Jones, Clifford R.

BHĀGAVATA-MEḶA-NĀṬAKAM, A TRADITIONAL DANCE-DRAMA FORM

Bhāgavata-Meḷa-Nāṭakam, as practiced in Melattur in Tanjore district, stems from the time of Veṅkaṭarāma Śāstri, a great composer and an elder contemporary of the great Karṇāṭic musician and composer Tyāgarāja (A. D. 1759-1847).

Bhāgavata-Meḷa is not a theatre art in the contemporary sense, but is performed as temple service to the deity. Changing structure of Hindu society, economic instability and breaking up of the original Telugu Brahmin families, caused the art to languish at the turn of the century until it was again revived about forty years ago by new families, most of them being Tamil Brahmins. It is once again functioning as a temple art and performing its cultural role as a religious aesthetic spectacle in the communal life of the village.

Bhāgavata-Meḷa-Nāṭakam contains to a great degree the theoretical aspects of dramatic presentation spoken of in the *Bharata Nāṭyaśāstra* and other Sanskrit works. It is one of the few surviving traditional drama forms that approach the Śāstric requirements of *nṛtta* and *abhinaya*. There is little or nothing which can be called a direct visual survival of the arts of 'ancient' India. It is a survival of the late 18th century Maratha acculturative period. European and contemporary influences have also left their mark. In actual dance-technique, movement and *abhinaya*, the plays at Melattur follow generally the solo form of contemporary Bharatanāṭyam.

The plays are staged once annually. The plays included in the repertoire are: *Prahlāda-caritam, Mārkaṇḍeya, Rukmāṅgada-caritam, Hariścandra, Rukmiṇī-kalyāṇam, Bhīma-vijayam, Vasanta-kelikā, Dhruva-caritam,* and *Uṣākalyāṇam*—all in Telugu-Sanskrit.

In spite of the accretions and incongruities of the present state of this art, it is nonetheless a vigorous, and vital part of the religious and social context of South India and a noteworthy example of present day traditional theatre. Primarily, the performance of Bhāgavata-Meḷa is an expression of *Bhakti*, and this sentiment above all permeates the plays, which are a living force to this day. The balance between religious, and moral elements and comic realism in these plays is ingenious.

—*JAS* Vol. XXII No. 2, February 1963, pp. 193-200

Joshi, Rasik Vihari

THE FIGURE OF SPEECH IN *KIRĀTĀRJUNĪYAM* X, 13

Mallināṭha has pointed out that in the *Kirātārjunīya* X. 13, the figure of speech '*ekāvalī*' is used. He has based his views on the *Sarvasvasūtra*.

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The followers of the *alaṅkāra ekāvalī* interpret the word '*sādṛśya*' in the sense of '*anukūla*' on the basis of the word '*anugraha*'. On the other hand, Mallinātha substitutes the word *tulya* for the word '*sādṛśya*' and thus falls in the trap and indirectly admits the *upamāvācakatā* of the word *sādṛśya*.

The sense of *sādṛśya* for *anuguṇa* and *anurūpa* has been accepted in Sanskrit. The word '*sama*' in the present verse does not require any lexicographical evidence. On the other hand, Viśveśvara Paṇḍita in the *Alaṅkārakaustubha* treats this verse as an illustration of *raśanopamālaṁkāra*.

The distinction between *raśanopamā* and *ekāvalī* is as follows: (*a*) in the case of *raśanopamā*, the *pūrvavastu* is not known by its *svarūpa*, but it is distinguished with the help of special *dharma*, whereas in the case of *ekāvalī* the *pūrvavastu* is known by its *svarūpa* and (*b*) in the *ekāvali*, the *para* or *uttara* is placed as *viśeṣaṇa*. In the light of this approach, the *ekāvalī-alaṅkāra* cannot be justified in this verse.

—*JOIB* Vol. XII No. 4, June 1963, pp. 340-44

Krishnamoorthy, K.

SANSKRIT CRITICISM AND ALAṄKĀRA (POETIC IMAGERY)

The Sanskrit name for criticism is *sāhitya* or *alaṅkāra-śāstra*. Following the four-fold division of the subject matter of literature, a five-fold division from the standpoint of presentation of the material and a seven-fold division of the literary compositions are noticed under which all literature is subsumed. The conclusion drawn is that virtue invariably triumphs over villainy in the long run. Thus the alaṅkāra-śāstra had laid down restrictions on the literary compositions which ultimately led to decline and absence of breadth, but contributed to its growing depth. The role of real life was secondary in poetry.

As regards technique or method in Sanskrit poetry, the standards were fixed by grammar, prosody and the positive excellence in the form of *guṇas*, which, together with *rasa* or sentiment and alaṁkāra, formed the three elements that ultimately led to *dhvani*.

Criticism is a science inasmuch as it avoids the *apriori* method and formulates the rules of *aucitya* in poetry inductively. It is regarded as the sum of all learning.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 218-28

Law, B. C.

THE GOOSE IN BUDDHIST LITERATURE

Haṁsa means 'goose', 'ruddy goose' or 'swan', but does not mean a 'flamingo'. *Cakravāka* is a ruddy goose. *Ravihaṁsa* is the sun-swan and is a kind of bird.

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The author traces several references to these birds in Pālī literature.

—*IAC* Vol. XII No. 2, October 1963, pp. 122-24

Mirashi, V. V.

A NEW THEORY ABOUT THE HOME OF KĀLIDĀSA

There is not an iota of evidence to prove Paranjape's theory that Mālda in Mahākosala or Chhattisgarh was Kālidāsa's home. If Rāmagiri, from where the cloud-messenger starts, is identified with Ramagarh (as Paranjape does), the mountain Āmrakūṭa (which Paranjape identifies with Amarakaṇṭaka) and the river Narmadā would be to the west of Rāmagiri, while the Yakṣa asks the cloud to fly to the North. The commentator Sthiradeva does not say that the cloud is to proceed from Ratnagiri to the South. He only says that the cloud is to proceed to the north from the Māla country which is situated in the south. Verse 14 of the *Meghadūta* shows that Māla is on a table land, while the village Mālda (with which Paranjape identified Māla) near Ratanpur is not so situated. Amarakaṇṭaka is a Sanskrit name and this place is quite different from Āmrakūṭa, where groves of mango trees abound. The description that the cloud would see the river Narmadā on traversing some distance with greater speed from Āmrakūṭa does not suit Amarakaṇṭaka.

The only hill which answers to the description in the *Meghadūta* is Rāmtek, which lies about 28 miles north of Nāgpur.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 90-98

Mukherjee, Jotindra Nath

SANSKRIT DRAMA

Indian tradition points to the divine origin of Sanskrit drama. Some scholars discovered the germs of Indian Drama in the *Ṛgveda*, others in the puppet-plays and still others in the *Sūta* tradition of the Purāṇas.

The earliest available dramatic works—the thirteen plays ascribed to Bhāsa (c. 200-300 A. D.) reveal a dual character, epic and artistic. They are the symbols of his time. With the advent of Kālidāsa (c. 400 A. D.), Sanskrit drama reached the acme of its artistic perfection. To him, drama is what life is, harmony and unity of the universe is established, felt and realized once for all. Kālidāsa and Śūdraka created true art.

The plays of king Harṣa belong to the age of imitation and repetition. He succeeded as a poet, but failed as a dramatist. But Bhavabhūti (c. 700 A. D.) infused new life into the old art and revolutionized the Indian stage. His dramas do not conform to fixed rules of the science and yet appeal to lovers of the theatre. Viśākhadatta (c.800 A. D.) ably demonstrated that even political intrigue could be turned into a subject of good art.

—*PB* Vol. LXVIII, No. 10, October 1963, pp. 494-96

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Ojha, Dasharath

VAIṢṆAVA RĀSA: ITS ORIGIN AND DEVELOPMENT

The article is divided into five sections. In the first section, the author traces the development of various elements of drama. Dialogues are to be traced to the *Ṛgveda*, music to *Sāmaveda*, dancing to *Atharvaveda* and *nṛtta* and *gīta* to *Yajurveda*.

The *Rāmāyaṇa*, the *Arthaśāstra*, the inscriptions of Aśoka and the *Mahābhāṣya* testify to the existence of drama in ancient times. Some *nṛtya* forms are closely associated with *rasas* in general. *Piṇḍibandha*, a form of dance representing various objects and persons, is mentioned both by Bharata and Abhinavagupta. Śāradātanaya regarded this as a constituent of *rāsaka*. *Carcari* and *Nāṭya-rāsaka* are further developments from *piṇḍibandha*. These, plus some elements taken from folk dances of the Ābhīras, go to contribute to the development of the Vaiṣṇava Rāsa.

The *Mahābhārata* does not mention the *Rāsalīlā* of Kṛṣṇa. It is in the *Harivaṁśa* that we find, for the first time, the mention of *hallisaka* (a form of *rāsa*) performed by the *gopīs*.

The development of the *Rāsalīlā* forms the theme of the second section. The *Brahma*, *Viṣṇu* and *Bhāgavata Purāṇas*, particularly the last one, present a description of *Rāsalīlā* in detail. The descriptions given in the *Viṣṇu*- and *Brahma Purāṇas* are simple. The classic account, however, is to be found in the *Bhāgavata Purāṇa*.

It is likely that the story of the *Rāsalīlā* is an allegory bearing on the relation between Īśvara and Jīva. But in its dramatic form, the rāsa has the theme of love between Rādhā and Kṛṣṇa. In Kathiawad, it is called *hallisa*, in Bengal it gave birth to *yātrās*, in Assam it absorbs the primitive festival of *holī*. It can be regarded as the successor of *Piṇḍibandha*.

In the third section, the universality of rāsa is shown and it is pointed out that, in spite of Muslim invasions, this popular dance-drama survived in India.

The fourth section is devoted to the consideration of the Jaina rāsa literature. In the 14th century, many rāsa-kāvyas were written. Some of these kāvyas were also staged in Jaina temples.

The Jaina *Phāgū* literature is considered in the fifth section. *Phāgū* was a spring festival. But the Jainas developed it in the direction of poetry and drama. These *phāgūs* took the place of short rāsas. It was *geya* and had its own *tāla*. There were some non-Jaina *phāgūs* as well. They were originally in the kāvya form, but later on musical setting was provided. Similar is the case of rāsas.

—*BI(E)S*. 1963, pp. 109-17

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Pandey, Umesh Chandra

USE OF PRĀKRIT IN SANSKRIT DRAMAS

The writer discusses the vexed question of the use of different kinds of Prākrit in Sanskrit drama for different characters. The author joins issue with A. B. Keith, who says that at the time of *Kāmasūtra*, Prākrit was not in vogue, but it was used by dramatic characters artificially. He has pointed out that in the case of *Mṛcchakaṭika*, Keith himself admits that the use of Prākrit was based on its actual usage.

The author has pointed out that in the case of earlier dramas such as those of Aśvaghoṣa, Bhāsa, Śūdraka and Kālidāsa, etc., the use of different Prākrits is natural on the basis of their actual usage in life. As for the question how the audience could follow these different Prākrits, he says that up to that time the intercourse of different people of northern India was so much in practice that the audience could follow different Prākrits used by different characters.

The author, however, admits that the use of different Prākrits for different characters, in the case of later dramas such as *Ratnāvalī* by Harṣa or *Veṇisaṁhāra* by Bhaṭṭanārāyaṇa, is based on tradition and not on actual usage. These later dramas follow the rules regarding the use of Prākrit as given in treatises on dramaturgy.

—*Pra.* Vol. VIII (2), March 1963, pp. 185-88

Parmatmasharan

RĀJASTHĀN MEN PRĀPTA AITIHĀSIKA SĀHITYA KE VIVIDHA RŪPA (THE DIVERSE FORMS OF HISTORICAL LITERATURE FROM RAJASTHAN)

The author has prepared a descriptive catalogue of 210 manuscripts of non-Persian works pertaining to mediaeval Indian history gathered from the Libraries and Archives of Rajasthan. This material is divided into 40 categories:

(1) Epigraphic records, (2) *Ilquābnāmā* (epistelary collections), (3) *Utpattigrantha* (history of the sects), (4) Historical comments, (5) Stories, (6) *Kavitā* (poems), (7) *Kursīnāmā* (genealogy), (8) *Khyāta* (historical prose writings in Rajasthan), (9) Ghazal (songs), (10) Carita, (11) Chanda (verses), (12) *Jaṣaḍī* (work about religious rites), (13) *Jasa* (panegyric), (14) *Janmapatra* (horoscope), (15) Biography, (16) *Tahqīqāt* (enquiry), (17) *Daftarbahī* (account book), (18) *Davāvait* (illustrated prose), (19) *Dūhā* (couplet), (20) *Nāmā* (record), (21) *Paṭṭā Paravān* (license), (22) *Paṭṭāvalī*, (23) *Pīḍhāvalī*), (24) *Praśasti* (work in praise of different persons), (25) *Bāta*, (26) *Mañjarī*, *Nītimañjarī*. *Vairāgyamañjarī*, (27) *Mālā* (didactic works), (28) *Yād* (memory), (29) *Rāso* (heroic poems), (30) *Vacanikā* (generally it is a prose work, but is sometimes found

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in poetry also. It is a little longer and more elaborate than *Davāvaila*), (31) *Varṇaka* (classified lists or notes), (32) *Vāṇī* (didactic poems), (33) *Vivaraṇa*, (34) *Vilāsa*, (35) *Veli*, *e.g.*, *Veli Krisana Rukamaṇi*, (36) *Vaṁśāvalī* (accounts of family) (37) *Sākhī* (sayings of saints) (38) *Siloko* (a form of *Vacanikā*), (39) *Hawālā*, (40) *Hāl* or *Haqīqat* (a detailed description of events).

—*BS* Vol. VIII No. 1, January 1963, pp. 1-17

Raghavan, V.

THE *VIDAGDHAJANA-VALLABHA*

In the Travancore University Manuscripts Library, there is an unpublished anthology called *Vidagdhajana-vallabha*. The work is preserved in three manuscripts.

We have, here, an author named Vallabhadeva and an anthology of his, subtitled *Subhāṣitāvalī*, which are quite different from the well-known Vallabhadeva and his *Subhāṣitāvalī*. Vallabhadeva who compiled this anthology, *viz.*, *Vidagdhajana-vallabha* was also a Kashmirian (like other Vallabhadevas) and son of one Malhaṇadeva, which too bears the character of a Kashmirian name.

The author in a detailed note gives:

(1) The verses in the *Vidagdhajana-vallabha* not found in the *Subhāṣitāvalī*.

(2) The verses given anonymously in the *Subhāṣitāvalī*, but assigned to specific authors in the *Vidagdhajana-vallabha*.

(3) The verses found in both the *Subhāṣitāvalī* and the *Vidagdhajana-vallabha*, but assigned to different authors in the two.

(4) The names of the authors of the same verses, which appeared in different forms in the two anthologies.

(5) Authors figuring in the *Vidagdhajana-vallabha* and not found in the *Subhāṣitāvalī*.

The author has shown that in all likelihood, the *Vidagdhajana-vallabha* was compiled in the later part of the 12th century A. D. or earlier part of the 13th century A. D.

—*Jker.U* Vol. XII Nos. 1-2, 1963, pp. 133-54

Rajasekharaiah, T. R.

LITERATURE AS CULTURE

If we look back upon the long history of man, we notice that the first power that disciplined and shaped life in the early years was the power of God. Under the aegis of this power—call it fear, or love, of God—a dis-

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tinct culture came into existence. God then was the impulse of life, the design of life, the purpose of life, the good of life, the home of life, the meaning of life.

Even as man's knowledge of God increased, his sense for God, his love for God, his fear of God went on proportionately weakening. Culture and civilization drew apart. Man-made law took the place of God. But law did not prove to be an answer to all problems, at all times, in all places, while spiritual anarchy prevailed.

The only power that can organise this anarchy is the power of literature, or to call it by its highest name, poetry. Literature has the power to show what is good is beautiful, attractive and desirable. It is the outcome of the realisation of the beauty that is life. It is the essence and light of life. That alone is the produce of the Full Man, the essence of all knowledge, all religion and all faith.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 243-51

Ritti, Srinivasa

NĪTI ŚATAKA OF ĀMŪRU VEDAVYĀSA

The present *Nītiśataka*, found at Haveri in Dharwar district (Mysore), contains 100 verses on *Nīti*, representing the author's observations of nature and behaviour of good and bad persons. The manuscript contains 10 folios in all; the first two folios are missing, resulting in a loss of 17 verses in the beginning.

The reverse side of the last folio bears the writing *Nīti-śatakānti-(ma)-patram idaṁ*. From its writing, it appears that three persons were responsible for preparing the manuscript.

Except the name of the author in the concluding portion of the work, no details are given about him. The line after the last verse says: *Āmūru-Veda-vyāsa-kṛtaṁ Nītiśatakaṁ samāptiṁ paphāṇa*. The line next to it reads *Āmūra-Subaṇācāryasya pustakaṁ*. Thus the name of the author is Vedavyāsa, his surname being Āmūru.

A family, Āmūr by name, is extant in the Dharwar district, which originally belonged to a village named Āmūr in Gulbarga district, from which the family acquired its surname. For about a century or so, the family has settled in Sūranigi in Haveri taluk of the Dharwar district.

As the manuscript has been found at Haveri, it is likely that its owner Subaṇācārya was closely associated with the place. The names, Vedavyāsa, the author, and Sunbaṇācārya as the owner of the manuscript, are identical

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with the names occurring in the genealogical table of the aforesaid family which runs as follows:

Kṛṣṭācārya
|
Vedavyāsācārya (I)
|
Subaṇācārya (I)
|
Vedavyāsācārya (II)
|
Subaṇācārya (II)

On the strength of this genealogical table and the known dates of the later members of the family, the author of this article ascribes the fact to the 1st half of the 19th century by allotting the usual 25 years' period to each generation.

The earlier works on *Subhāṣitas* have been a model to the poet, but he has shown his originality in both thought and expression. He has employed the simple *anuṣṭubh* metre throughout and the examples given in support of his observations can be grasped easily. The poet also exhibits his firsthand knowledge of the *Rāmāyaṇa*, *Mahābhārata* and the Purāṇas.

The 100 verses are divided into 5 different headings. The caption of the first group of 27 verses is lost. From the verses it may be guessed as being '*Sujana-paddhati*'. The following groups of 19, 13, 22 and 9 verses are called *Kujana-paddhati*, *Duṣṭa-guṇa-paddhati*, *Durguṇa-paddhati* and *Suguṇa-paddhati*, respectively.

The poet has not followed any particular order in such grouping, and sometimes the verses in a particular group do not strictly conform to the heading. The article is followed by the text, alphabetical index of the *ślokas* and notes.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 108-25

Sarasvati, D. C.

THE MYSTIC SIGNIFICANCE OF LETTERS—THEIR APPLICATION TO THE ART OF POETIC COMPOSITION

The Tāntrika school has systematically recognised that all letters have a mystic significance and that each letter has some intrinsic value or potency. In the Kāvya literature, there arose a similar tradition associating auspiciousness with letters. This can be traced only to a later period and to a particular region, namely the south, especially Āndhra, where Sanskrit poetry and poetics were studied and cultivated actively in the 14th, 15th and 16th centuries.

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It is believed that the auspicious beginning of a work brings merit to the author, the patron and the reader. This tradition is not followed by the ancient Classical Sanskrit poets. For instance, Rājaśekhara begins the *Bāla-Rāmāyaṇa* with a conjunct letter containing *ra*, which is supposed to be inauspicious. Kākunūri Appakavi (1656 A.D.), an authority on Telugu grammar, devoted a special section to discuss the mystic significance of the word *śrī*. Later, the auspicious or the inauspicious value of letters came to be taken into account in both Sanskrit and Telugu works and was canonized into a regular code.

All vowels are considered masculine. Consonants combined with the vowels are feminine and consonants without the vowel sounds are neuter. It is believed that feminine letters used in the beginning of a literary composition bring prosperity to the patron, masculine letters bring him wealth, but neuter letters are very inauspicious. Short letters used in the beginning of a Kāvya remove all inauspiciousness, long letters used in the opening of a literary composition kill the patron.

It is also held that the 16 vowels and the 15 consonants beginning with *ka* are Brāhmaṇas. Letters of the *tavarga* and *pavarga* and the letters *ra* and *va* are Kṣatriyas. *Sa, śa, ṣa, ha, ya* and *la* are Vaiśyas. *Tsa, tza, r* and *la* are Śūdras. The caste of the letters used in the beginning of a Kāvya should be the same as that of the patron.

Extracts on letters with their significance are given from *Camatkāra-candrikā* of Viśveśvara, *Alaṁkāra-saṁgraha* of Amṛtānandayogin, *Kavikaṇṭhapāśa, Kavisamaya-kallola* of Anantārya, *Kāvyalakṣaṇa* of an anonymous author, *Śṛṅgāraśāstra* of Veṅkaṭanārāyaṇadīkṣita, *Alaṁkāra-śirobhūṣaṇa* of Kandalārya and *Mātṛkā-varṇavidhi*.

Bhairava Kavi (Telugu) classifies letters according to the five elements and discusses their significance. Citrakavi Peddana (1560 A. D.) and Kākunūri Appakavi have also discussed the significance of letters in detail.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 89-115

Sharma, Ramnihal

KĀVYAPURUṢA

The description of the *kāvyapuruṣa* and the *sāhitya-vidyāvadhu* in the *Kāvya-mīmāṁsā* of Rājaśekhara is found in the *Rāmāyaṇa, Mahābhārata, Vāyupurāṇa*, etc. Earlier than him, Vāmana mentioned the body and soul of *kāvya*, and Daṇḍin referred to the body of literature. These ideas are based on the personification of concepts like *vedapuruṣa, vastupuruṣa* and *virāṭpuruṣa*.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 119-44

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Shastri, Balacandra

SĀGĀRADHARMĀMṚTA AURA *SĀVAYAPANNATTĪ* (*SĀGĀRA-DHARMĀMṚTA* AND *SĀVAYAPANNATTĪ*)

The author has compared the contents of the *Sāgāra-dharmāmṛta* of Āśādhara and the Prakrit text *Sāvayapannattī*. He has tried to show that the former was influenced by the latter.

—*Ane.* Vol. XVI No. 4, October 1963, pp. 155-60

Simha, Lala Ramayadupala

BHĀMAHA'S CONCEPTION OF RASA

Bhāmaha, who must have flourished in the 6th century A. D. has defined poetry as *Śabdārthau sahitau kāvyaṃ.*

Bhāmaha and the *rasavādins* seem to agree on the place of *alaṁkāras* in poetry. Both of them seem to hold the *guṇas* as the elements enhancing the beauty of poetry. But Bhāmaha's views on the *rasa* also deserve to be studied. Apparently, he has limited the scope of *rasa* to *rasavat-alaṁkāra* only. But there are certain references in his work which are bound to change our traditional outlook about his stand. He describes *rasa* as the main feature of a *mahākāvya* and maintains that it is the most important factor in poetry.

The main difference between Bhāmaha and the *rasavādins* regarding *rasa* is that the latter recognise it as the soul of poetry in clear terms, but Bhāmaha, though recognising its important place, does not do so.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 175-80

Smith, H. Daniel

SOME NOTES ON THE CANONICAL IDENTIFICATION OF A PAÑCARĀTRĀGAMA TEXT

There are at least three works called *Agastya-saṁhitā* in the Madras Government Oriental Manuscripts Library. They are all Tāntric or Āgamic in nature. Of these, the leaf manuscript in Telugu characters D. 5199, generally entitled *Agastya-saṁhitā*, also qualifying to be entitled *Agastya-Nārada-saṁvāda*, is clearly non-Pañcarātra. Its obviously limited scope and emphatic concern with one *mantra* only, its persistently Prayogic ambitions and the remarkable absence of any identifiable Pañcarātra tenets in it clearly mark this work as non-Pañcarātra.

Another work called *Agastya-saṁhitā* is a dialogue between the sage Agastya and Sutīkṣṇa and can, therefore, be called *Agastya-Sutīkṣṇa-saṁvāda*. This work is represented in Mss. R. 5059 (Leaf-Telugu), D. 5190 (Leaf Telugu), D. 5189 (Leaf-Grantha script-incomplete) R. 2681 (Paper-Grantha script-incomplete but preserving a 35th Chapter, not found elsewhere) and D. 18914 (Leaf-Telugu-incomplete).

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Except for its famous title and its general Vaiṣṇavite orientation, it really has very little to recommend its acceptance as the genuine canonical *Agastya-saṁhitā*. There is, for example, no mention in it of the four *vyūhas*—an easily identifiable theological clue to what is typically a pañcarātra doctorinal stances. Besides, the dīkṣā-initiation, described in it, is not representative of the type found recommended in other authentic Pañcarātra texts, though it has passed as such for generations.

There is a third *Agastya-saṁhitā*—D. 5191—(Leaf-Telugu-incomplete) in which the *vyūha* doctrine is mentioned or implied at two places and the overall tone and level of the discussion centres round typically Pañcarātra concerns. This appears to be, in part, at any rate, the authentic *Agastya-saṁhitā* of Pañcarātra fame.

Thus we learn that colophon-claims cannot be taken too seriously and that a scholar, involved in Pañcarātrāgama textual research, is to be equipped with a familiarity with central Pañcarātra tenets, typical Pañcarātra theological stances and general concerns for practical temple-centred worship, which are the 'higher' critical claims of authentic works. On the other hand, by honouring the 'lower' claims of simple textual analysis, the researchers will be able to find in secondary sources the missing portions of major works. In order to bring the primary works back together, it is necessary to start with the canonical lists, to search out the available texts that are extant and authentic and to restore them to their original state.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 1-17

Sternbach, Ludwik

THE TIBETAN *CĀṆAKYA-RĀJA-NĪTI-ŚĀSTRAM*

The author gives a chronological list of various versions of *Cāṇakya-Rāja-nīti-śāstra* (*CR*) from 1847 onwards. In 1957, he concluded that *CR* version was almost identical with the *Bṛhaspati-saṁhitā* of *Garuḍa-purāṇa* (*GP*). We knew a long time ago that the Tibetan Tanjur contained a text of *CR* and that it was translated into Tibetan by an Indian Paṇḍit. This translation was modified by the Buddhist translator to fit in with his own faith. Many verses were changed and all references to Viṣṇu, Brāhmaṇas, etc., were omitted.

Sunitikumar Pathak (SP) translated the Tibetan version into Sanskrit, consulting a number of Sanskrit texts, but he had at his disposal the only printed text of *CR*. The author has collected (in addition to this text, the Mss. in the Bodlian Library, Oxford, and the Library of the Pennsylvania University) four additional texts, *viz.*, two Mss. in the Bhandarkar Oriental Research Institute and two in the Cambridge University Library.

The author has found that (1) some of SP's notes lack provision, (2) the Tibetan text is the shortest of all texts belonging to the *CR* version,

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while the only printed text of *CR* is the longest, (3) the Tibetan text contains fewer stanzas unknown to *GP* than any other text belonging to the *CR* version (only in the eight Adhyāya the number of stanzas unknown to *GP* is relatively high), (4) in the Tibetan text only 64 (or over 21%) are not found in *GP*, while in other texts, 55% to 60% stanzas are not found in *GP*, (5) the Tibetan text follows more closely the *Bṛhaspati-saṁhitā* of the *GP* than any other text of the *CR* version, in particular, in its fifth Adhyāya, which is identical with the 112th Adhyāya of the *GP* text, and (6) there is some doubt whether the Tibetan text is in reality another text of the *CR* version or another text of the *Bṛhaspati-saṁhitā* of the *GP*.

As long as the basic text of the *Bṛhaspati-saṁhitā* of the *GP* is not found, this doubt will remain unresolved.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 99-122

Subramaniam, S.

A SATIRICAL PLAY IN SANSKRIT

Sanskrit literature has very little to show by way of satire except that some amount of satirical portraiture is found in early Bhāṇas as well as in the stories of Daṇḍin. There is an element of satire in the *Kuṭṭanīmata* of Dāmodaragupta. *Prahasanas* were intended to have satirical element, but unfortunately they did not flourish in the soil of India.

Kerala blazes a new trail in this direction by producing perhaps the first and the only satirical play in Sanskrit literature. To make fun of the dramatists who most often take for their plays outworn love themes and who compose their works in the stereotyped manner devoid of any originality of real poetical merits, Śrī Rāma, the author of *Subālāvajraturṇḍam* presents a new theme of love of *Vajraturṇḍa* for Subālā, cast in the mould of a Classical Sanskrit drama. The most important and striking difference from other Sanskrit plays is that its characters are all taken from the animal world. Mice, cats, lizards, etc., freely take part in it. The play has its hero, the mouse *Vajraturṇḍa*, who is brave and valorous as any other human prince, and has its heroine Subālā who is highly charming and beautiful like any human princess.

In the prologue it is said that the play was written by one Śrī Rāma, the son of a king. Its date of composition is fixed to 15th or 16th centuries A.D. Poets generally produce satire type of literature with a view to setting right the evils and defects in a decadent and degenerating society. In the decadent state of Indian society after the period of Harṣa with the poets writing stereotyped works, necessity and popular taste demanded this type of literature, which was readily supplied by Kerala by producing perhaps the first satirical Sanskrit drama in Sanskrit literature.

—*Jker.U* Vol. XII, Nos. 1-2, 1963, pp. 125-132

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Tagore, Rabindranath

STANDARD IN LITERATURE (A TRANSLATION)

There has been a change in human nature in modern times in comparison with what it was in former ages. The process of thought of modern man is essentially scientific and analytical. Industrial cities are growing. On the one side there is the stupendous power of machines producing endless quantities of materials, and on the other, squalor and harshness have been accumulating. Modern civilisation has not been able to set apart within its boundaries a well-defined place for its crowded factories. The lifeless matter blowing out in many ramifications has driven into a corner the very substance that sustains life. Man had to give up his homestead for expanding the market place, but it cannot be said that the market is human habitation. Man's inclination has turned towards intellectual problems. Feelings exist in a great measure, but our thought has gone far beyond them. It would, therefore, be inconsistent to present the man of today as one imitating the sentiments, speech and ways of earlier days. Novels of today must be charged with thought. Yet for all times the fundamentals of literature are the same. The vehicle of story is the living human character. A man may be pleased to hear in literature the political cliches of his own liking if he has been too overclouded by politics, but one cannot expect a correct assessment of literature from such a man.

The *Mahābhārata* fell into many hands (of interpolators) in different ages, yet it still exists (as literature) because of its extraordinarily strong build. At one time there was unusual interest in ethics and the character of Bhīṣma sank under the weight of sermons. In the *Rāmāyaṇa*, up to the Yuddhakāṇḍa, the character of Rāma has a good side as well as a bad side. It emerges out of nature and belongs to literature. But the Uttarakāṇḍa does away with that character and adheres to the original *Rāmāyaṇa* as a patchwork canto.

The canons of literature must maintain their own truth in all circumstances. We must always demand in literature the essential beauty of character and spurn as unwanted economics, sociology and politics, unless they have come humbly in subservience to literature. Just proportion is the characteristic of life; it is also true of art. Herein lie the health and happiness of life, in this again the beauty and perfection of art.

Solving a problem is not the main aim of art. Its chief work lies in perfecting its beauty. Intellect exults in disentangling the knot of a problem. But to give fullness to beauty is the work of creative imagination. Art dwells in the realm of imagination and not in that of logic. What a man feels intensely is for ever the source of his joy. The intellectual matters, however new they may appear to be at a particular time, or in a particular country, wear their lives out in a short while. If after that a literary work still retains them, it suffers the fate of a horse carrying a dead body.

—*VBQ*, Vol. XXVIII No. 2, 1962-63, pp. 107-15

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Trivedi, K. H.

THE PROBLEM OF AṄKĀSYA AND AṄKĀVATĀRA IN SANSKRIT DRAMATURGY

Aṅkāsya and *aṅkāvatāra* are two of the five *arthopakṣepakas* in the Sanskrit drama, others are: *viṣkaṁbhaka, praveśaka* and *cūlikā*. The important task of *arthopakṣepakas* is to supply the missing links, *i.e.*, 'the means or ways of suggesting the plot which, for a variety of reasons, is not fit for representation on the stage. *Viṣkaṁbhaka* and *praveśaka* are employed when a considerable duration of time or matter is to be suggested, while *aṅkāsya* and *aṅkāvatāra* are employed when short duration of time is to be suggested.

There exists some confusion regarding the precise nature of *aṅkāsya* and *aṅkāvatāra* since no specific mention is made by Bharata in his *Nāṭyaśastra*.

According to Kohala, *aṅkāvatāra* connects an act (*aṅka*) with the succeeding one, while *aṅkamukha* or *aṅkāsya* is meant to connect the *mukha* (*i.e.*, beginning) of an act which is otherwise unconnected.

The *Daśarūpaka* holds that *aṅkāsya* comes at the end of an act and suggests the matter of the following act. The *Nāṭyadarpaṇa* and the *Pratāparudrīya* literally follow the *Daśarūpaka* in this matter.

The *Nāṭakalakṣaṇaratnakośa* differently states that *aṅkāsya* is that part of an act which suggests the subject matter of all acts and hence it should be employed only once in the play generally in the beginning. The *Sāhityadarpaṇa* follows it and adds that it should also allude to the central theme (*bījārtha*).

Out of all the different views, the view held by the *Daśarūpaka* is more plausible. The essential difference between the two is that, while in the former, the characters of the previous act suggest the situation of the new act, in the latter, they go to commence the new one.

—*JOIB* Vol. XII No. 4, June 1963, pp.384-89

Varma, Harish Chandra

THE IMPACT OF SANSKRIT POETRY ON WESTERN ROMANTIC MOVEMENT

The English translation of the *Śākuntalam* in 1789 by Sir William Jones awakened great interest in the Romantic poets all over Europe in the study of Indian literature. Western scholars like Winternitz, Louis Renou and others have admitted the profound influence of Sanskrit poetry on the Romantic era of the west. The works of Goethe are influenced by Kālidāsa. The Latin translation of the episode of Nala and Damayantī by Colebrooke, the translations of the works of Kālidāsa and other pieces of

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Sanskrit literature in European languages exercised a deep influence on the poets of the Romantic School in Germany. French Romantic poets, Lamartine, Victor Hugo and Alfred de Vigny were also deeply impressed by Vedic and Sanskrit poetry.

It is true that the English Romantic poets were not acquainted with Sanskrit literature directly, but they were influenced indirectly through the writings of Goethe and other poets of the Continent. Wordsworth in 'The Complaint of a Forsaken Indian Woman', Shelley in his 'Indian Serenade' and Abercrombie in his 'Theory of Poetry' are directly influenced by Indian works. The *Caurapañcāśikā* was recomposed by Sir Edwin Arnold in English metre. Some of the finest lyrics of Heine, and works like the *Light of Asia* have drawn inspiration from Sanskrit poetry.

—*AUJR* Vol. XI Pt. 2, July 1963, pp. 49-54

Vaudeville, Ch.

THE ḌHĀḌHĪS IN ḌHOLĀ-MĀRŪ RĀ DUHĀ

The Ḍhāḍhīs play an important part in all versions of the Ḍholā-Mārū legend. They are singers, who sing auspicious songs on various occasions and are known as belonging to a low caste of nomadic ballad singers. Sometimes they serve as village watchmen. They are hereditary servants of the Jāṭ community and of all pastoral tribes, who are referred to as *mangtas* 'beggars' and night roamers in the *Ḍholā-Māru rā Duhā*. Their songs always deal with the absence of *Ḍholā* (husband), his *ulag* (service with a far off prince) and the miserable condition of his wife (*māruṇī*). These songs are *Virahagītas*. The Ḍhāḍhīs are sometimes depicted as messengers also. They carry a peculiar musical instrument called *cikāḍā* which is a kind of *sāraṅgī*. But in the *Duhā* no reference to this instrument is found.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 225-31

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XI. MISCELLANEOUS

Butinov, N. A.

O TEORII BELOI RASI IO PLAVANIAXS ZAPADA NA VOSTOK V TIXOM OKIANE (ON THE THEORY OF THE WHITE RACE AND OF NAVIGATIONS BY WAY OF THE PACIFIC IN THE EASTERN DIRECTION)

The author discusses the theory of the White Race from the point of view of T. Heyerdal. He shows that navigation from South America to Polynesia was possible in ancient times. He also gives facts proving Polynesian settlements in South-Eastern Asia.

—*SE* Vol. IV, 1963, pp. 154-55

Dandekar, R. N.

EAST AND WEST

The author discusses the basic, dominant, constant and pervasive part of Indian culture. Indian Philosophy springs from the unrest of the soul rather than from any metaphysical curiosity. It aims at spiritually realising what is intellectually known. Knowledge is barren unless it is transformed into vision (*darśana*). Man, according to the Indian view, is just one of the many forms in which the supreme being is manifested in this universe. Non-individuality or detachment is the watch-word of the Indian's behaviour, whereas the westerner takes deep interest in this life and seeks to make it more happy and useful.

About the problems of life and reality, the western approach is intellectualistic, analytic and regulative, while the Indian approach is intuitive, synoptic, and contemplative. So to the westerner, reason is the only test of reality. On the other hand, the Indian regards *Nyāya* (logic) as subservient to religion.

The Indian has deep faith in the scriptures, which, according to him, embody the results of the supra-rational perception, while the westerner is critical of everything and hesitates to put faith in anything and, therefore, he suffers from a terrible intellectual frustration.

Indian ethics is based on the concepts of bondage and deliverance. *Ṛta* binds together all parts of the cosmic whole. The doctrine of *karma*, which is a distinctive feature of Hindu thought, is but another aspect of *Ṛta*. Indian tradition denies that God stands apart from the affairs of the man and the world.

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The next section of the paper presents a brief historical survey of the intercourse between India and the West and traces the influence of Western culture on some aspects of Indian life.

Relationship between the Indus valley civilisation and the contemporary cultures of Western Asia will be the first principal landmark in the history of the intercourse between India and the West. The Vedic Aryans brought with them their own language, religion and culture, which, in course of time, became some of the most fundamental factors in the evolution of Indian culture. More significant is the period of the contacts between India and Greece. In the Mediaeval period, there was a comparative lull in the cultural intercourse between India and the West. The other period is the period of Indo-British contacts.

The absolute exaltation of the king, as known from the *Arthaśāstra* of Kauṭilya, marks a deviation from the cosmic non-individualistic ideology of India, probably due to the influence of the Persians and the Greeks. The bureaucratic governmental machinery and the Gandhāra art seem to bear the influence of Hellenistic attitudes. Coins and astronomy are other fields influenced by the Greeks.

A new form of social compromise seems to be evolving out of the Western impact. Gandhiji, indeed, had given a timely note of warning to his compatriots when he told them that they might allow winds from many quarters to blow over them, but that they must not allow themselves to be swept off their feet by those winds.

—*JUP* Vol. XVII (*Humanities*), 1963, pp. 67-83

Dave T. N.

TECHNIQUE OF SŪTRA-WRITING
IV THE SŪTRAS IN THE TWO MĪMĀṂSĀS

Of all the *Darśana-sūtras*, those of the two Mīmāṁsās, the Pūrva-mīmāṁsā and the Uttara-mīmāṁsā or the Vedāntasūtra, are most cleverly constructed. The Pūrva-mīmāṁsā is the biggest among the *darśanas* and it has 12 *adhyāyas*, each divided into four or eight *pādas*, while the Uttara-mīmāṁsā has four *adhyāyas* and each of them has four *pādas*. The material is divided into several topics. The discussion over the topic is called *adhikaraṇa*, which constitutes five things, *viz.*, (1) *viṣaya*, (2) *viśaya* (doubt), (3) *pūrvapakṣa*, (4) *uttarapakṣa*, (5) *siddhānta* or *nirṇaya*. The total number of *adhikaraṇas* in the Pūrva-mīmāṁsā vary from 890 to 933, and in the Uttara-mīmāṁsā from 135 to 191 according to the various commentators. Though the total number of the *sūtras* has not undergone any drastic change, the total number of the *adhikaraṇas* has done so.

The *adhikaraṇas* are joined with the immediately preceding and succeeding *adhikaraṇa* by a relation which is called *saṅgati*. The *saṅgatis* are of

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several varieties, *e.g.*, *udāharaṇa*, *prakaraṇa*, *prasaṅga*, etc. Similarly there are *pāda-saṅgati*, *adhyāya-saṅgati* and *sūtra-saṅgati*.

Regarding the unity or the principles governing the formation of the *adhikaraṇas*, there is widespread disagreement among various *Bhāṣyakāras*. After a fresh and impartial study of the *sūtras* of the two *Mīmāṁsās*, we are able to find out the *sūtrakāra*'s own views regarding the formation of the *adhikaraṇas*. An *adhikāraṇa* treats of only one topic. If a group of *sūtras* tries to establish a theme, wholly or partly covered by a previous *adhikaraṇa* or a succeeding one, such a group has no cause for starting a new *adhikaraṇa*, but plays a subordinate part by helping the *adhikaraṇa*, in which the subject matter is fully treated. The *adhikaraṇas* must not overlap, nor should one be included in the other. No *adhikaraṇa* should treat of more than one topic, otherwise a *vākyabheda* in the *sūtra*-construction and *sūtra*-interpretation arises. The first *sūtra* of an *adhikaraṇa* is a sentence containing subject and predicate in the nominative case. If both are not stated, the one not mentioned is to be supplied from a previous *adhikaraṇa-sūtra* by *anuvṛtti*. A fresh *viṣaya-vākya* implies a fresh topic and is held to be a sufficient ground for starting a new *adhikaraṇa*. Even with a powerful *hetu*, a sūtra can begin with the *adhikaraṇa*. The words like *vyākhyātam*, *etena pratyuktaḥ*, etc., which mark the end of an *adhikaraṇa* indicate that the next *sūtra* would begin a fresh *adhikaraṇa*. The beginning of a *pāda* or an *adhyāya* is necessarily the beginning of an *adhikaraṇa*. So is the case with their end.

—*SSP* Vol. III No. 2, August 1963, pp. 55-68

Dutt, K. Guru

PRATIBHĀ (SOME ANALOGIES IN ANCIENT WESTERN THOUGHT)

The roots of the antithesis between East and West go deep down into antiquity. The Indian outlook was predominantly naturalistic and monistic. The Avestan Reformation with its dualistic metaphysics and ethical zeal stressed the irreconciliability of the principles of good and evil.

The view of older historians that it was the mission of Greece to save Europe from some dread abstraction called orientalism can no longer be maintained in the face of the realization of the continuity of the Greek civilization, not only with the older civilizations of Mesopotamia and Egypt, but with those of India and Iran. A close correspondence between important features in the Indian speculations and Indian thought in general as well as archaeological discoveries, which have revealed the existence of ancient Aryan settlement in Asia Minor, suggest that the text-book orthodoxy of tracing the beginnings of modern science to India is incorrect.

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Pythagoras founded a mystic brotherhood where great importance was attached to discipline—*sādhanā*. The functions of Dionysus are closely analogous to those to Soma in the Vedic and later Hindu mythology. The 'orgies' connected with the Dionysian mysteries have a strong resemblance with the Indian *Tāntrika sādhanā* of later times. Up to the days of Plato, the liasion between the Greek religion and poetry remained very close as in ancient India.

—*QJMS* Vol. LIV No. 1, April 1963, pp. 30-40

Gonda, J.

THE INDIAN MANTRA

The Sanskrit words in—*tra* —Indo-European—*tro*, when neuter, are, generally speaking, names of instruments or sometimes names of the place where the process is performed. The sense of the root *man*——IE *men*—was defined by Meillet as '*mente agitare*'. *Manas* means mind, in the widest sense, as applied to a large variety of mental and psychical powers, including also spirit, thought, imagination, invention, intention, affection, desire, mood, etc. As shown by Renou, the verb *man*—has in Vedic usage also the sense of 'evoking, calling up' and is then often associated with the noun *nāma*, '*name*'. A *mantra* may, etymologically speaking, and judging from the usage prevailing in the oldest texts, approximately be defined as follows: 'Words believed to be of superhuman origin, received, fashioned and spoken by the 'inspired' seers, poets and reciters in order to evoke divine powers and especially conceived as means of creating, conveying, concentrating and realising intentional and efficient thought, and of coming into touch or identifying oneself with the essence of the divinity, which is present in the *mantra*.'

It is generally admitted that the *mantras* exert extra-ordinary power with which they are vested not so much through expressing that sense as through their sound-vibration. According to the *Mīmāṁsā* school, the sound produced in pronouncing a word is eternal and a sound is representative of an eternal principle. The Vedic *mantras* exist eternally, representing principles which are co-existent with the very cosmic process and they are even to survive that process. This leads to the theory of *sphoṭa*, which bears a permanent relation to the things signified and is, so to say, the essence of the sounds used in language which produces the cognition of things.

The eternal *brahman* exists as the sound-*brahman*, the substance of which is all *mantras*. It is from this *śabda-brahman* that the whole universe proceeds in the form of sound (*śabda*) and the objects (*artha*) denoted by sound or words.

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The *mantras* relating to the gods, represent their essence—they are in a sense identifiable with them. To know the *mantra* of any deity is to know how to set up psychic communication with that deity. Some schools of *yogins* went so far as to assume that the sounds produced by the process of breathing becomes *mantra*.

The theory and practice of *mantras* is also closely associated with that of gestures (*mudrā*). As the *mudrās* are believed to contain all the secrecy of touch as associated with the potency attributed to the physiological (micro-cosmical), macrocosmical system, so the *mantras* are supposed to contain all the secrecy of the potency of sound.

—*Ori.* Vol. XVI, 1963, pp. 244-97

Hacker, H. C.

LIFE AND WORKS OF MAX MULLER

Max Müller was born on the 6th December 1823 in Dessau, a small town in North Germany. He began his Sanskrit studies in 1841 in Leipzig. He obtained a doctorate degree in Philosophy from Leipzig University, and after spending a few years in Berlin and Paris, he went to Oxford where he remained till the end of his life.

Though he never visited India, he developed within himself a great love for India, its people and culture through the Sanskrit literature. His love for India was so deep and natural that Svāmī Vivekānanda wrote of him in a letter in 1896, 'I wish I had a hundredth part of that love for my own motherland.'

His greatest literary contribution was the publication of edited texts of the *Ṛgveda*, which was the result of twenty-five years of his arduous labour. It was hailed in the West as well as in the East as a great achievement. The publication of the Vedic text led to the publication of another important book on Sanskrit language, *viz.*, *Lectures on the Science of Language*. This was followed by the *History of Sanskrit Literature* and *Sanskrit Grammar*. He then embarked on a new scheme. He compiled a series of books under the title *Sacred Books of the East* to which he himself contributed translations of the Upaniṣads and the *Dhammapada*. His *Lectures on the Vedānta* is another important publication.

During his tenure of office as Professor at Oxford, he came in contact with distinguished Indians of his time, *viz.*, Rājā Rām Mohan Roy, Keshub Chandra Sen and Svāmī Vivekānanda. His meeting with Svāmī Vivekānanda so impressed him that he was inspired to write a book about his *guru* entitled *Rāmakrishna: His Life and Sayings*.

BRMIC, Vol. XIV, No. 11, November 1963, pp. 415-20

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Joharapurakara, Vidyadhara

ŚODHA ṬIPPAṆA (RESEARCH NOTES)

In an interesting manuscript of the *Pañcāstikāya* by Ācārya Kundakunda preserved in the Balātkāragaṇa temple of Kārāñjā, there are some comments. One of these relates to Śrī Brahmadeva showing that he was its author.

In the *Dharmāmṛta* of Guṇakīrti, there is a list of 96 sects which bear a comparison with the list given by Śrī Nāhaṭā, in the August 1963 issue of the *Anekānta*.

There is a current tradition that Bhadrabāhu and Candragupta Maurya were contemporaries. The era of the *nirvāṇa* of Mahāvīra is believed to have commenced in 527 B.C. which shows that Bhadrabāhu died in 365 B.C. or 357 B.C., that is to say, 44 or 36 years before the coronation of Candragupta, which is known to have taken place in 321 B.C. The inconsistency involved in this matter deserves to be resolved.

—*Ane.* Vol. XVI No. 4, October 1963, pp. 175-76

Joshi, L. D.

VĀGAḌ: FOLK CULTURE

Vāgaḍ covers an area of about 4,000 square miles along the mountain ranges of the Aravalli hills. It has a population of ten to twelve lakhs. The brass-plates, coins, images and stone-inscriptions, found in this region, provide evidence for the religion, language, culture, etc., of this land, besides providing clues to the old history of this part of the country. Remains of Virāṭanagar have been discovered at a distance of 20 miles from Ḍūṅgarapur. Old places, buildings, fortresses, etc., of Vāgaḍ are excellent specimens of the art of building in the Rājpūta style.

The Jain and Hindu temples of Vāgaḍ are beautiful examples of ancient and medieval architecture. All these buildings give us an idea of the architecture of the Solaṅkī period. We have found icons of Brahmā, Viṣṇu, Sūrya, Hanūmān, Varāha and the eighteen-armed Goddess belonging to Vāgaḍ of Paramāra times. There are also unmistakable signs of the predominance of the Śaiva cult in that region.

The chief language of this part is Vāgaḍī. It is supposed to have originated from Śaurasenī. The structure of Vāgaḍī is the outcome of a mixture of Gujarātī, Mālavī, Mewāḍī and Bhīlī.

It is said that the great poet Māgha wrote his *Śiśupālavadha in Vāgaḍ* and that Bhaṭṭārka Śubhacandra wrote the *Pāṇḍava-purāṇa* in 1608 V.E. in that region. In Vāgaḍ Jain literature was produced in the 15th century of the Vikram era, but stone inscriptions, etc., written in Sanskrit language, are as old as 1030 V.E.

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80% of the population is either of Bhīla or Ādivāsin people. The remaining 20% are immigrants. The Bhīlas appear to be the descendents of the Dravidian family. The rest of the population is found to be a mixture of Ārya and Drāviḍa races.

Life in Vāgaḍ is a blend of work and art. People dance and sing, while they work.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 323-33

Kaw, R. K.

SPIRITUALITY FOR UNITY OF MANKIND

The concept of spirituality in the East and the West reveals our common ideal of building one world society on the basis of a spiritual kinship which is universal among the peoples of mankind.

In the East, the Vedic seers, the Upaniṣads, the *Gītā* and the Vedānta texts have preached the unity and equality of mankind. All human values are enjoined as cardinal virtues. The *Pratyabhijñā* system too believed in 'recognition' of the supreme inheritence of man and of the supreme ends of life. Buddhism and Jainism taught the principles of love, altruism and non-violence in such terms as '*maitrī*', '*karuṇā*', '*ahiṁsā*', and '*titikṣā*'. Sikhism also preached the doctrine of universal brotherhood and world-peace.

Spiritualistic and humanistic trends in Western civilization are an outgrowth of Christian faith, the doctrine of brotherhood of man under the fatherhood of God. From ancient Greece and Rome came a secular humanism, the principles of justice and the value of knowledge of Art, Science and Philosophy.

—*IPC* Vol. VIII No. 3, September 1963, pp. 199-204

Malurkar, S. L.

DETERMINATION OF SEASONS, RELIGIOUS FESTIVALS AND TEMPLES IN ANCIENT INDIA

In ancient India, the movement of different planets in the sky and the position of the sun and the moon not only helped to determine the various seasons, but they considerably influenced the observation of different religious festivals and the architecture of temples. In the ghats, bordering on the plateau of Mysore, fairs are held at intervals of about twelve years in the dry season, when the sun could be seen setting or rising through some particular valley or against some peak. In many old temples dedicated to Śiva, local feasts are held when the sun's rays fall at a selected spot in the temple at a particular part of the day at a definite part of the year. The ceremony of *ārdra-darśana* is observed at the famous temple of Naṭarāja at Chidambaram when the full moon is near the lunar constel-

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lation Ārdra. The terms like *hathi* rain or *chitta* rain show that even an ordinary man had imbibed some knowledge about the position of the sun in certain *nakṣatras*. In the temples of Madras, when one stands on a straight-line joining the centres of north and south gates, a view to the north or south would allow, in the line of pointers, the determination of the meridian passage of a celestial object at the elevation. The passage of the object across each pointer would resemble that in a telescopic eye-piece across the cross wires. Thus a study of religious festivals and architectural design of the old temples might help us to reconstruct the various phases of the development of astronomy and calender.

—*QJMS* Vol. LIV No. 1, April 1963, pp. 18-29

Meenakshisundaram, T. P.

ŚARAṆĀGATI

Śaraṇāgati, the path of absolute self-surrender, has developed into the doctrine of *prapatti*. It is specially emphasized by the Ten-kalai school of Vaiṣṇavism in South India. An attempt is made here to study its various aspects from the point of view of Tamil language and literature.

Certain Tamil words can be understood in terms of this conception. *Aṭi urai*, or *aṭiyān* (the man at the feet) is the man who is under protection of the leader. The term *aṭi-mai* later came to mean 'a slave'. The head of the religious body is called *aṭikel*. The word *aṭai-k-kalam* means 'what is entrusted', or 'a refugee'. Complete self-surrender on the part of the refugee, and the self-sacrifice on the part of the lord are two complementary ideas. The story of Śibi, a Coḷa king, according to Caṅkam poetry, illustrates this.

The Caṅkam age speaks of *Aṭiyurai*, but the word *aṭai-k-kalam* occurs only in the post-Caṅkam period. Kampan's *Rāmāyaṇa* describes Vibhīṣaṇa's *Śaraṇāgati* in great detail. Later literature also recognizes its importance as the easiest way to perfection. This slowly tends to become a negative attitude to life. Modern Tamil poetry has fought against this negative approach.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 182-91

Nayar, T. Balakrishna

WHERE DID THE DRAVIDIANS COME FROM?

A study of Dravidian origins takes us, beyond India, to the Near East, Egypt, North Africa and the western shores of the Mediterranean and it is found that south western Asia, Iran and India formed a single culture pool since Neolithic times down to the period of the Assyrians. The Palaeolithic man crossed continents half a million years ago, so too his successors,

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the Upper-Palaeolithic and Mesolithic men. Wander-lust is greatest in man. A track once formed continues to be trodden by him even afterwards unless by natural causes, climatic changes or upheavals of the earth's crust, it is obliterated. Allchin has, therefore, rightly identified the Neolithic people of the Deccan with the original Dravidian-speakers, themselves a wave of Dravidian-speakers probably from Baluchistan and the Indus valley.

—*TC* Vol. X No. 4, Oct.-Dec. 1963, pp. 121-33

Pillay, K. K.

THE TEMPLE AS A CULTURAL CENTRE

Some scholars trace the Hindu temple to the burial site, others to the hero-stones of old, and so on.

The worship of Mother Goddess, of a male god in Yoga-posture, probably the proto-type of Śiva, as well as of the phallus, seems to have been in vogue in pre-historic cultures, *e.g.*, that of Harappa. The ruins do not suggest that the objects of worship had been enshrined.

During the Vedic period temples are not known. There was worship and adoration of personified elements of nature. With the development of settled life and progress in the arts and crafts, temples might have appeared in the age of the *mantras* and of the Epics. By the 4th cent. B.C., the cults of Śiva and Viṣṇu and particularly of Kṛṣṇa had taken distinct shape, and worship in enshrined temples might have become popular in and around Mathurā. Erection of temples received impetus about the dawn of Christian era through the Mahāyānist influence.

In the extreme south, temples are known to have existed in the Saṅgam age in the early centuries of the Christian era. In North and Central India the early structures were either rock-cut temples or those built of wood. Temples became very popular from 7th and 8th cent. A.D.

The Hindu pantheon, no less than the style of construction, was a product of the admixture of the Dravidian, Proto-Austroloid and Aryan elements. *Mithuna* sculptures and paintings in temples are probably traceable to Graeco-Roman influence and to Tantric Buddhism.

In due course the temple became the pivot of the village.

In the first place, devotees congregating in a temple for worship normally subject themselves to physical and mental discipline, *e.g.*, personal cleanliness, bath, clean dress in the way of physical discipline, and fasts, mental cleanliness and concentration and meditation.

It was primarily the temple and *maṭha* which provided the facility for education. Epigraphs at Tiruvorriyūr speak of recital and teaching of

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Prabhākara, Rudra, Yāmala, Purāṇa, Śiva-dharma and Bhārata in temples. At Puravasseri, an inscription (1196 A.D.) records a gift of land for maintaining two teachers to expound *Ṛg* and *Yajurvedas*. In one of the *maṇḍapas* of Tirumukūḍal temple the *Mahābhārata* was read and explained, while in the *Jñāna maṇḍapa*, the Vedas, Śāstras and grammar were taught.

The *ghaṭikas* and *maṭhas* provided systematic training to pupils in sacred lore. Still further south, the śālais were really residential halls of learning.

Finally, the arts of architecture, sculpture and painting, dance and music attained a remarkable progress in and through the temples.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 83-94

Pusalker, A. D.

HORSE IN PROTOHISTORIC INDIA

The horse must have been first domesticated for milking and riding even before 5000 B.C.

It appears that the Aryans brought the horse with them to their settlements in Iran probably about 4000 B.C. The basin of the Tarim river in the plateau of Iran seems to have been the homeland both of the ancient Asiatic type of horse and of the wild ass. This is the reason why the ancient Indians named the region as Kharoṣṭra land. Baluchistan, Afghanistan and the regions adjoining the Indus valley were familiar with the domestic horse in protohistoric times.

There is, however, complete agreement among scholars regarding the bones of the horse found near the surface of Mohenjo-daro. The author is of the opinion that the model of an animal painted on the pottery found at Mohenjo daro is that of a horse. It, thus, appears that the horse was beginning to infiltrate in the Indus valley. Can we thus say tentatively that an advance party of the Aryan formed the part of the population of the ancient Indus valley?

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 237-41

Raja, C. Kunhan

PHILOSOPHY OF CO-EXISTENCE IN ANCIENT INDIA

There is a poem in the *Atharvaveda*—an Ode to the Mother Earth—which is full of references to the spirit of co-existence between man and man and between people and people. There are references to the people following different religious policies, with their own separate languages and laws. This shows that they must be referring to foreign nations.

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According to this poem, there are possibilities of finding provisions for a happy life of plenty for all the people, for all the nations in the different regions and there is no need for anyone to exploit the other. If there are bad people who try to ruin other people, they knew also how they should handle the situation. But there is no advocacy of military aggression simply for the purpose of expanding their empire or for inflicting suffering on others.

This doctrine of co-existence is also elaborated in a poem, which comes at the close of the text of the *Ṛgveda*, according to which difference is not conflict. Unification, on the other hand, is the process of finding out the proper place and function for the different things.

—*UA* Vol. XV No. 8, 1963 pp. 557-61

Silva, S.

BHAṆḌI HABBA: THE NATIONAL FESTIVAL OF MATRILINY

The agriculturists inaugurate the cultivating season by celebrating the festival called Bhaṇḍi Habba. The chief requisites are: a temple of Bhumi-Tai, a Kalas temple and a pot to carry rice to be offered to the deity. The festival is celebrated in most of the villages between the rivers Kālī and Aghanāśinī. In its original form, it was a simple ceremony. Later, embellishments were added which made it a modern village festival, particularly at Ankola. It is celebrated for 12 days. On the eleventh day of the festival is the Bhaṇḍi (On four wheels a platform is raised) which gave the name to this festival. A large number of members congregate in the evening on all the twelve days of the festival.

In essence, it was the creation of a matrilineal culture. The earth was its greatest emblem. This is the cult of the non-Brahmin class, especially of the lowest sections. It is only a series of general festivals which herald the monsoon and is to be found only in the Ankola and Karwar talukas. Phases of it are to be found above the ghats in Kalghatgi, in the North Konkan coastal places and in Tuluva.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 110-33

Sisodia, V. N. and Malhotra, K. C.

SOME TERRACOTTA AND WOOD VOTIVES OF THE VĀRLIS

The Vārlis are an aboriginal tribe found all over the western hills, particularly in the Thana district and Dharampur and Bansda talukas of the Surat district. The term Vārli comes from *Varāl*, a patch of cultivated land and means an uplander. Rajvade derives this word from *'Varūd'*, a non-Aryan tribe referred to by Kātyāyana. The Vārli society is divided into four endogamous divisions and a number of exogamous clans. They are polygamous but not polyandrous. Among them infant and adult marriages are equally common. Their religion is chiefly spirit worship.

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Bharamdev is a powerful tribal deity and, if not properly propitiated, causes untold evil as well as a serious mental disorder (*bharam*). He is also a fertility-cum-cattle god, and in many villages of Dharampur and Bansda subdivisons, votive clay horses are offered—sometimes as supplements to cattle and sometimes as substitutes for them—to him. The horse is the main offering and has a special significance if offered on auspicious days.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 69-72

Srngi, Ravindra Kumar

NĀDA CINTANA (THOUGHTS ON SOUND)

Musical intonation is the highest expression of sound. It is characterised by rhythm which is its soul. What is sentiment (*bhāva*) in poetry, is sound (*nāda*) in music. Both of them indicate the same blissful emotional experience. However, the *bhāvas* of music are seven, while those of poetry are nine. Ancient writers have compared these seven *bhāvas* of music with seven colours perceptible to the eye and with the nine emotions of the heart. The element harmonizing all of them is called *abhivyaṅgya*.

—*Pra*. Vol. VIII(2), March 1963, pp. 189-92

Thaker, J. P.

PEACOCK: THE NATIONAL BIRD OF INDIA

The Government of India declared *Mayūra*—the peacock as the National Bird of India in January, 1963. The present article throws light on the significance of peacock from early literature.

The term *Mayūra* is derived from the root '*mi*' to kill and means a 'killer' (*Pāṇinīya Uṇādisūtra* I-70; *Gaṇapāṭha*, VI, iii, 109). The bird is the eternal enemy of serpents. The serpents may be called *ātatāyins*,' desperados (*Manusmṛti*-N.S. Edn. p. 35, footnote). Hence peacock is worthy of being honoured as the National Bird of India.

It is represented first as the emblem of Skanda and later on as the vehicle of Skanda, Durgā and Sarasvatī. Thus it is the symbol of victory of truth and justice against flasehood and malice and aptly suits our national motto—*Satyam eva jayate*.

The various names of the peacocks depict one or other qualities of our national character. Interesting stories are told about the peacock in the Vālmīki's *Rāmāyaṇa*, Greek mythology and Buddhist literature.

A manuscript, now in possession of the Oriental Institute, Baroda, entitled *Mṛgapakṣiśāstra*, of about the 13th Century A.D., gives an interesting account of the peacock and mentions its six varieties, *viz*., *Mayūra*, *Śikhāvala*, *Barhin*, *Nīlakaṇṭha*, *Bhujaṅgabhuk* and *Kekin*.

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The white rear chip of its feather was used as a pen in ancient India and abroad. Fascinating fans were prepared out of its feathers. Feathers were also tied with an arrow to increase its speed. They were also used as clothings by foresters. Kings, noblemen, warriors and others used to adorn their head-dresses with them. The feather of the peacock was supposed to ward off evils. Brooms of peacock plumes are in vogue, particularly among Jain monks. It is also used for decorations. Umbrella of peacock plumes was also in vogue. The Indian treatises on medicine speak highly of peacocks' flesh. Ashes of its wings or feathers were also used as medicine.

Astrological texts regard it as an auspicious bird. There is mention of *Mayūrāsana* in Yogic texts and of *Mayūra-lalitam* in works on Dramaturgy.

The Peacock-throne or *Takht-i-tāūsa* or *Mayūrāsana* of Emperor Shah Jehan is well-known in history.

A *Prāyaścitta* is laid down by the *Dharmaśāstras* for killing a peacock. Aśoka also restricted the killing of peacock.

—*JOIB* Vol. XII No. 4, June 1963, pp. 425-46

Varma, Vishwanath Prasad

BUDDHA AND DAYĀNANDA

The Buddha and Dayānanda differed widely in socio-religious attitudes and approaches. Dayānanda's stand was perfect Vedism while that of the Buddha anti-Vedism. Dayānanda believed in the soul and the transcosmic Godhead as well as in their separate existence. But the Buddha almost dispensed with both Soul and God. Though both of them believed in a realistic cosmogonic ethical scheme, their views regarding the universe and ethical idealism were different. Dayānanda gave a new interpretation of *varṇa-vyavasthā*. The Buddha rejected it altogether. Dayānanda wanted to ensure *abhyudaya* and *niḥśreyasa*, the Buddha moved away completely from the terrestrial life.

—*UB* Vol. X No. 1, April 1963, pp. 37-44

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XII-A. PHILOSOPHY & RELIGION (BUDDHIST)

Altizer, Thomas J. J.

NIRVĀṆA AND KINGDOM OF GOD

If we recall the words of the Mahāyāna Buddhism: '*Nirvāṇa* is *saṁsāra* and *saṁsāra* is *nirvāṇa*', we have no difficulty in understanding that to the extent that the Kingdom of God appears 'above' or 'beyond', it has not yet dawned in us. The Kingdom appears in *our* reality, it dawns in *our* midst. The Christian must live *this* life, sharing all its fullness and emptiness, its joy and its horror, knowing that his destiny is to live *here* and *now*.

With its world-denying thrust, its dissolution of the human person and of human history, and its atheistic ground, Buddhism stands wholly apart from the established categories of Christian theology. But since the Christian believed that the Kingdom of God liberates him from the values and reality of the world, the Buddhist understanding of the world as *saṁsāra* does not radically differ from the eschatological symbol of old creation.

Nor are the Buddhist denial of selfhood and quest for a selfless state radically opposed to Christian anthropology, because the new Being of the believer is so intimately related to Jesus Christ and the Kingdom of God that he has no autonomous value or reality.

Again, there seems to be no decisive difference between the Christian and the Buddhistic attitude to history, because in the earlier and purer form of Christian faith, history has no value whatsoever, it is looked upon with indifference.

Buddhism is atheistic because of the Buddha's conviction that theoretical questioning distracts the mind of the religious seeker from the religious quest itself. We can translate this pinciple into Christian terms and say that the entertainment of the idea of God distracts the Christian from the actual presence of God. Buddhism, thus, is not atheistic in the Western sense. It is atheistic in the sense that it allows no room for the idea of God.

—*JR* Vol. XLIII No. 2, April 1963, pp. 105-17

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Barua, R. B.

RITUALS AND FESTIVALS OF THE BUDDHISTS OF EAST PAKISTAN

The author describes some festivals current among the Buddhists of East Pakistan. *Pavāraṇā* is held immediately after the end of the rainy season. It corresponds to the Japanese 'Bon' festival. The funeral ceremony of a Thera is another occasional ceremony of the Buddhists. In East Pakistan, the *Dhātupūjā* (Relic festival) is celebrated when there is an outbreak of epidemics or some national calamity. The relics are carried in a procession followed by monks chanting the *sutta* and the lay-followers dressed in new and gay costumes. The *Paritrāṇa-pāṭha* is a very popular ceremony. *Suttas* are chanted for various purposes, namely, for curing diseases, excorcing evil spirits, building new houses or starting new business. These *suttas* are collected in an anthology called *Catubhāṇa-vāra*. The chanter monk must not eat meat or prepare flour.

—*JASP* Vol. VIII No. 1, June 1963, pp. 13-25

Brohm, John

BUDDHISM AND ANIMISM IN A BURMESE VILLAGE

Burma is one of the most actively Buddhistic countries in the world, but the Buddhist faith in Burma is superimposed upon a more ancient substratum of customs and beliefs and there are residual elements in Burmese religion which owe little or nothing to Buddhism.

The following characteristics of Burmese Buddhism are noteworthy:

(*i*) Calendrical, maturational, diurnal and lunar cycles are involved in Burmese religious behaviour.

(*ii*) Otherwise, such behaviour relates mainly to physical debility or the fear thereof.

(*iii*) Humility, oblation, communion with the supernatural, symbolic, acts, influence of their belief in pre-determination, pollution and purification, and disjunction of substance and spirit, and emotion are the characteristics of the content of the Burmese religious behaviour.

(*iv*) Non-specialists may also figure importantly in group interaction with the supernatural, but the social structure in which Burmese religious behaviour takes place does include the elaboration of several specialist categories. There are (1) monks, nuns and Brahmans distinct from ordinary villagers; (2) leaders by virtue of their personality characteristics that indicate special rapport with the supernatural or by virtue of general leadership capabilities in secular life; (3) aged persons whose attention is occupiep

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more than that of the young with interaction with the supernatural and (4) the less important religious interest groups.

It is customary to speak of the residual elements in Burmese religion, which are non-Buddhistic, as 'animism', animism being a more ancient and less organised faith, Buddhism being a more recent, philosophically ordered and canonical; but the author finds that at the present level, Buddhism and other religious elements are part of an integral religious system practised by the Burmese.

—*JAS* Vol. XXII No. 2, February 1963, pp. 155-67

BUDDHISM IN CEYLON AND ITS INFLUENCES ON THE PEOPLE

In this documentary and illustrated article, the author tries to prove that Buddhism was known in Ceylon even before Mahendra, the son of Emperor Aśoka, went there. He relies mainly on the legendary account found in the *Mahāvaṁśa*, a Ceylonese Pālī text. Accordingly, he says that the Buddha visited the island thrice and the Mahiyangana *stūpa* originally contained the hair-relics of the Master, prior to the visit of Mahendra in the 3rd century B.C.

But with the mission of Mahendra, Ceylon became the permanent abode of Buddhism. Several kings followed the religion and enriched it by their contributions. Buddhist texts were codified in the reign of King Vaṭṭagaminī.

All the schools of Buddhism found their way into Ceylon. King Mahāsena was almost converted to Mahāyāna. Āryadeva and the Tāntrist Amogha were products of Ceylon, as the author claims. Though the Bodhisattvas were worshipped in the island, Mahāyānism could not flourish there.

Theravāda became the popular school in Ceylon from very early times. The coming of Buddhaghoṣa, the famous Pālī commentator, to Ceylon marks an epoch in the evolution of Buddhism. He gave, in the 5th century A.D., a great impetus to Pālī learning in Ceylon.

The literature, art, architecture and every-day life of the people of Ceylon reflect the influence of Buddhism. The literature of the Sinhalese cannot be separated from Buddhist thought. Buddhism also gave to the Sinhalese gentleness of disposition and a refinement of character.

—*CT* Vol. XII No. 4, April-May 1963, pp. 36-43

Conze, Edward

BUDDHIST PHILOSOPHY AND ITS EUROPEAN PARALLELS

The author in the first part of his article gives the Buddhist philosophical theory in a succinct manner. According to him, the basic teaching

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of Buddhism is that the conditioned world, as it appears to us, is fundamentally and irreparably undesirable, and salvation can be found only through escape to the Unconditioned, also called '*nirvāṇa*'. All conditioned things are marred by having three 'marks', *i.e.*, by being (*i*) impermanent, (*ii*) 'ill', and (*iii*) 'alien to our true self (*sarvam kṣaṇikam, duḥkham anātman*)'.

There are three levels of reality called *dharma*: (1) the one and single *dharma* which is the ultimate and unconditioned reality of *nirvāṇa*, (2) a multiplicity of *dharmas* or momentary and impersonal events, which, though illusory compared with the one single *dharma*, are more real than the things around us, and (3) the things of the commonsense world, which are mere verbal constructions, in that they are combinations of *dharmas* held together by words. This is the position of the Hīnayāna school which concentrated on the conditioned *dharmas*, systematized their classification, etc.

The Mahāyāna school, on the other hand, is almost exclusively concerned with the Unconditioned. It was buttressed by a type of logic which, in Europe, is called dialectical.

The author does not divide philosophy as Eastern and Western. He calls Ancient and Mediaeval philosophy as 'perennial philosophy' of which there are three main features: (1) worthwhile knowledge is not acquired by all men but there is a hierarchy of persons, some of whom only can know the ultimate reality, (2) there is a hierarchy also of the levels of reality, some being more 'real' than the other, (3) wise men of old have found a wisdom which is true, although it has no 'empirical' basis. Indian philosophy also belongs to this group of perennial philosophy, its special features being: (1) the reliance on *yoga* and (2) implicit belief in *karma* and rebirth.

The modern philosophy is designated as 'sciential' philosophy. According to it, (1) actual experience of the structure of the universe we get through natural science, (2) man is the highest of beings known to science, (3) spiritual and magical forces cannot influence events and (4) life means 'man's' life in this world, and the task is to ameliorate this life.

The two kinds of philosophy differ in that the ancient philosophy is motivated by man's spiritual needs, and aims at his salvation from the world, whereas the modern philosophy is motivated by man's utilitarian needs, aims at his conquest of the world and is, therefore, greatly concerned with the natural and social sciences.

Having stated the general principles on which the comparison of Buddhist and European thought must be based, the author speaks of three currents of European philosophy which can significantly be compared with Buddhism: (1) the Greek skeptics, (2) the wisdom-seeking mystics and (3) the monists and dialecticians.

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1. The European system nearest to the Mādhyamikas is that of the Greek skeptics. The parallel with Buddhism is closest in the first stage, *i.e.*, with Pyrrho (360-275 B.C.). In the last stage, the parallel is with Sextus Empiricus (160-210 A.D.). Cicero, halfway between Pyrrho and Sextus Empiricus, makes some of the statements in his *Academica*, on behalf of, or in response to, the skeptics, which are strikingly similar to the teachings of the Mādhyamikas and other later Buddhists.

2. Secondly, there is a close similarity of Buddhist thought with those ascetics other-wordly, and 'mystical' thinkers who assigned a decisive importance to 'spiritual experience' . . . . There are great mystics of the 13th and 14th centuries, such as Meister Eckhart, Ruysbroeck and Suso whose kinship with Buddhism has been noted so often.

The most striking similarity lies, of course, in the constant emphasis on 'I-hood and self-hood', or I, me, and mine as the source of all alienation from true reality and on the need to undo that 'blindness and folly'.

Schopenhauer is the nearest representative in modern Europe of at least one side of Buddhist thought. Schopenhauer, partly under Indian influence, exhibits numerous, and almost miraculous coincidences with the basic tenets of Buddhist philosophy. Schopenhauer continued the triple tradition of 'quietism, *i.e.*, the giving up of all willing, asceticism, *i.e.*, intentional mortification of one's own will, and mysticism, *i.e.*, consciousness of the identity of one's own inner being with that of all beings.'

3. Thirdly, Buddhism has a distinct affinity with the 'monistic' traditions of European thought. The monism is apt to beget the dialectics out of itself, as in Zeno, Hegel and Bradley, to name only a few. Zeno is held by Aristotle to be the founder of dialectics. His dialectics has had many successors. Among them, Bradley seems nearer to the Mādhyamikas than either Hegel or Marx. Even the procedure of Bradley's 'Appearance and Reality' is the same as that of the *Mādhyamika-kārikā*, in that one currently accepted category after the other is taken up and shown to be self-contradictory and untenable. Both these books are essentially polemical treatises and their message seems to be identical.

—*PEW* Vol. XIII No. 1, 1963, pp. 9-23

Dean Voan

THE MIDDLE WAY IN YOGĀCĀRA BUDDHISM

The Middle way plays a very important role in the system of Yogācāra Buddhism. The theories of *tri-svabhāvatā* and *tri-niḥsvabhāvatā* support the concept of Middle Way. According to the *Saṁdhinirmocanasūtra*, a thing (*bhāva*) has three aspects (*lakṣaṇa*), *viz.*, *parikalpita*, *paratantra* and *pariniṣpanna*. The same *sūtra* explains *tri-niḥsvabhāvatā* as *lakṣaṇa-niḥsvabhāvatā*,

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utpatti-niḥsvabhāvatā and *paramārtha-niḥsvabhāvatā*. This theory shows that all beings that originate depend upon certain causes and conditions. But it does not have direct connection with *vijñāna* system.

The *Yogācāra-bhūmi* does not materially differ on this point from the *Saṁdhinirmocanasūtra*. Asaṅga's *Mahāyāna Saṁgraha* throws new light upon *tri-svabhāva* and *niḥsvabhāva* thought. The *tri-svabhāva* thought is connected with *ālayavijñāna*. Accordingly, the three *svabhāvas* are neither different nor non-different from each other.

The *Triṁśikā* of Vasubandhu and its commentaries by Sthiramati and Dharmapāla explain these two thoughts in a greater detail. *Parikalpita* is simple imagination, which does not exist in the world of reality. The false discrimination is *paratantra* and *pariniṣpanna* transcends *paratantra*. *Pariniṣpanna* is said to be the true nature of all beings (*dharmatā*) and manifests the absolute truth (*tathatā*). Likewise, *parikalpita* is equated with *lakṣaṇa-niḥsvabhāvatā*, *paratantra* with *utpatti niḥsvabhāvatā* and *paramārtha-niḥsvabhāvatā* is called *vijñaptimātratā*. *Svabhāvatā* and *niḥsvabhāvatā* are the two aspects of the same reality. Therefore, we cannot say that a reality exists or does not exist. This is the middle way through the active realization of which we can reach the state of *Vijñaptimātratā*.

—*JIBS* Vol. XI No. 1, January 1963, pp. 44-49

Dhammarama, P. S.

DHAMMAPADA, TEXTE ET TRADUCTION (*DHAMMAPADA*: TEXT AND TRANSLATION)

The author has published the text of the *Dhammapada* along with a French translation. There are also certain foot-notes showing variants in the text. In a brief preface Andre Bareau has pointed out the importance of the translation.

—*BEFEO* Tome LI Fasc. 2, 1963, pp. 237-320

Dhammarama, P. S.

LES RÉCITS CANONIQUES DU *CARIYĀPIṬAKA* ET LE JĀTAKA PĀLI (THE CANONICAL STORIES OF THE *CARIYĀPIṬAKA* AND THE PĀLI *JĀTAKA*)

The author has published the French translation of the *Cariyāpiṭaka*. There are also certain foot-notes showing the variants in the text. In a brief preface Andre Bareau has pointed out the importance of the translation. He has also dealt with the place of the *Cariyāpiṭaka* in the Buddhist literature of this type.

—*BEFEO* Tome LI Fasc. 2, 1963, pp. 321-90

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Disaunayake, Tikri

THE GOAL OF LIFE IN BUDDHISM

The natural desire of all living beings to attain happiness, avoiding pain and sorrow, is fully recognised and justified in Buddhism. But the Buddha declared *nibbāna* to be Supreme Happiness, to which all other happy feelings are subordinated. Happiness cannot be attained by any direct means. We should not go in search of happiness, because, unlike pleasure, it is not a relative feeling. To use Buddhist terminology, it is only a state of mind which can be attained in the development of right views and right thoughts. Happiness is within us. Granted the absolute essentials for our existence, such as food, clothing and shelter, we ought to be able to enjoy happiness in face of all other obstacles and calamities which obstruct our path to happiness. Our greatest happiness lies in our attempt to make others happy, which was the way of the Buddha.

—*Bu.* Vol. XXXIV No. 4, September 1963, pp. 47-49

Frauwallner, Erich

ABHIDHARMA-STUDIEN (*ABHIDHARMA* STUDIES)

I. *Pañca-skandhakam* and *Pañca-vastukam*

In the 1st chapter of his *Abhidharma-koṣa*, Vasubandhu describes *asaṁskṛtāḥ*, *saṁskṛtāḥ* and *rūpam*. In the 2nd chapter, he writes on the *cittam*, *caittāḥ* and *citta-viprayuktāḥ saṁskārāḥ*. Then all the realities are divided into five categories—*rūpam*, *cittam*, *caittāḥ*, *cittaviprayuktāḥ saṁskārāḥ* and *saṁskṛtam*. Vasubandhu makes many insertions in his work. The discussion on *indriyāṇi*, *rūpam* and *cittam* is one of such insertions.

Vasubandhu classified the topics on the lines of *Pañca-vastukam*, which was translated for the first time in Chinese in the middle of the 2nd century A.D.

Before the publication of Vasubandhu's *Abhidharma-koṣa*, we knew of the best presentation of dogmatics of *Sarvāstivāda* School in the *Abhidharmaśāra* of Dharmaśrī. A comparison with Dharmaśrī clearly shows that Vasubandhu's work is more extensive and explanatory than that of Dharmaśrī. At a number of places he has drawn from Dharmaśrī, and the deviations are the matter taken from the *Pañca-vastukam*.

If we try to trace the source of Dharmaśrī who lived at least two and a half centuries before Vasubandhu, we shall have to examine the *Abhidharmāmṛta-śāstram* of Ghoṣaka, whose opinions are often found in the *Mahāvibhāṣā-śāstram*. The work itself was translated in Chinese between 220 and 265 A.D. For the sake of brevity this work is called *Pañca-skandhakam* as a counterpart to *Pañca-vastukam*.

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Important evidence is also found in the *Jñāna-prasthānam* of Kātyāyanīputra. A part of the lists of topics in the *Jñāna-prasthānam* goes back to *Pañcaskandhakam*. Vasubandhu has taken over all qualities mentioned in Dharmaśrī and Ghoṣaka.

Vasubandhu's work in Chinese translation is nothing but a free adaptation of *Abhidharma-samuccaya* of Asaṅga. But there are also differences with the works mentioned. Why? The reply is that the sources discussed so far belong to the Sarvāstivādin School. But he connects himself with the Hīnayāna tradition.

While concluding the article, the author describes how *Pañca-vastukam* came into being at about the beginning of our era—in any case not very much earlier. Prior to that, the existence of a *Pañcaskandhakam* is proved. This development may have taken place independently, but in the dogmatics of early *Abhidharma* there are clearly two stages of development: the first, *Pañcaskandhakam*, signifies the beginning of a philosophical systematisation and the second, *Pañcavastukam*, is an experiment in a detailed and systematic exposition of doctrines.

—*WZKSO* Band VII, 1963, pp. 20-36

Gupta, P. S.

ŚAṄKUKA: A BUDDHIST LOGICIAN

Śaṅkuka is well-known from Abhinavagupta's commentary on *Nāṭyaśāstra* and from Mammaṭa's *Kāvyaprakāśa* as a rhetorician, who upheld the theory of poetic joy (*rasa*) being inferable.

The author of the article has given a brief argument to show that Śaṅkuka did not belong to orthodox school of logicians as usually believed, but he was a Buddhist logician. Some of his principal arguments are:

1. The *rasa* being based on imitation, which cannot be the Real Knowledge, the question arises how a mistaken cognition can give real satisfaction to the spectator. In answer to this, Śaṅkuka refers to well-known example given by Dharmakīrti of the lustre of the diamond (*maṇi-prabhā*), which, although an illusion as far as the real diamond is concerned, leads to the attaining of the diamond.

2. Śaṅkuka has used the word '*samyagjñāna*' for Real Knowledge, which is typically Buddhistic as opposed to *tattva-jñāna* or *yathārtha-jñāna* used by orthodox writers.

3. Śaṅkuka's disapproval of the basic mental state (*sthāyibhāva*) without logical signs seems to be linked with the disapproval of the permanency of the basic mental state, *i.e.*, inconsistence with the Buddhist theory of ephemeralism (*Kṣaṇa-bhaṅga-vāda*).

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4. Bhaṭṭa Tota, Abhinavagupta's teacher in poetics, while refuting Śaṅkuka's theory of imitation, suggested that Śaṅkuka might have borrowed it from Dharmakīrti.

The author has adduced some more arguments to support his view. Unfortunately, we do not possess today the original work of Śaṅkuka. But in the light of Śaṅkuka's views quoted in the *Abhinavabhāratī*, we have enough reason to believe that Śaṅkuka was a Buddhist logician and that he followed the tenets of Dharmakīrti.

—*VIJ* Vol. I Pt 2, September 1963, pp. 315-19

Hsia, Yu

STUDY OF *DHARMALAKṢAṆA* PHILOSOPHY

Ou-yang Chien, a Chinese Buddhist scholar, is known for his harmonization of the theories of *prajñā* and *yogācāra*. He holds that *Dharmalakṣaṇa* and *Dharmatā* both denote the contents of the same doctrine.

He points out that Nāgārjuna himself did not discuss exclusively on the void (*śūnyatā*), of things, but on their 'reality' as well. As regards Asaṅga, he emphasised the understanding of *śūnyatā* and gave a description of *Dharmatā*. Thus these two philosophical systems are in congruity with each other.

According to Ou-yang Chien, *Vijñānamātra* and *Dharmalakṣaṇa* are two different things and that the contents of Maitreya's philosophy comprises the exposition of these two conceptions. Further, *Dharmalakṣaṇa* signifies the universality of things, while the *Vijñānamātra* signifies their unity. Similarly on the spiritual basis also, there is a remarkable relationship between the two systems.

—*WB* Vol. XI No. 9, April 1963, p. 24

Kajiyama, Y.

BHĀVAVIVEKA'S *PRAJÑĀPRADĪPA* (1ST CHAPTER)

The main object of this article is the translation of the first chapter of *Prajñāpradīpa* of Bhāvaviveka, who lived in the middle of the sixth century. In an introduction to this translation, the author says that Bhāvaviveka is the founder of Svātantrika School. The doctrines of this school are criticised by Buddhapālita and contradicted by Candrakīrti. Devaśarman is probably the only other commentator of *Madhyamakakārikā* whom Bhāvaviveka held in high esteem.

Apart from the *Prajñāpradīpa*, Bhāvaviveka wrote *Tchang-tchen-lun*, *Madyamakārtha-saṃgraha*, *Madhyamahṛdaya-kārikā* with the commentary called *tarkajvālā*.

Guṇadatta and Avalokitavrata wrote their commentaries on Bhāvaviveka's *Prajñāpradīpa*. Gunadatta's commentary is not available. It

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is criticised by Avalokitavrata. Avalokitavrata's commentary is found in three volumes in Japanese. Nothing can be said about his time, but he knows Dharmakīrti and Candrakīrti. *Prajñāpradīpa* was translated in Chinese by Prabhākaramitra in 630-631 A.D.

—*WZKSO* Band VII, 1963, pp. 37-62

Kusalasaya, Karuna

BUDDHISM: ITS PAST AND PRESENT IN THAILAND

The history of Buddhism in Thailand is divided into four periods: (1) Theravāda or Southern Buddhism, (2) Mahāyāna or Northern Buddhism, (3) Burma (Pagan) Buddhism and (4) Ceylon (Lankavamsa Buddhism). The first period starts from the introduction of Buddhism in the 3rd century A.D. and is attested in the excavations at Nakon Pathom; the second which dates from the introduction of Mahāyāna Buddhism in Sumatra in the 5th century A.D., reached its high watermark during the rule of the Cambodian dynasty of Sūryavarman in Thailand; the third begins with the accession of king Anuruddha to the throne of Burma in 1057 A.D. and his conquest of Thailand; the fourth starts from the seventh Buddhist Council in Ceylon, held under King Parākramabāhu the Great (1153-1186), to which Thailand also sent her *bhikkus* and thereby obtained the *Upasaṁpadā-vidhi* (Ordination rite).

About 1257, the Thais established their independent state at Sukhothai (Sukhodaya) in North Thailand. Some of the Thai kings, such as Mahā Dharmarāja Lithai of the Sukhothai dynasty and Borem Trai Loknath of ealy Ayudhya period even entered the Bhikku-saṁgha according to the rite of Lankavamsa. The latter invited Sangharāja Sumana from Ceylon to preside over his *upasaṁpadā*. Under King Boromkat (1733-1758) when Ceylon lost her Buddhism, Thailand requited her debt by sending a batch of monks under Upāli and Ariyamuni, who established the 'Siam Nikāya' in Ceylon, which is still the major sect there.

At present, Thailand is a preponderatingly Buddhist country. It has 1,59,648 monks, 73,311 novices and 20,944 monasteries. 94% of its population is Buddhist. The two Buddhist sects are *Mahānikāya* and *Dhammayuttikanikāya*, the latter having been founded in 1833 insists on a more strict discipline. From 1962, a Mahāthera Samagama (Council of the Elders) headed by the Sangharāja and consisting of not fewer than four and not more than eight senior monks of the two sects regulates the affairs of the church. The Saṅgha organisation is on a line similar to that of the State. Some persons are whole-time monks and others are part-time entrants. They join the Order for some time and then revert to their family life. The monastery is the centre of education, social life and recreation in the locality. The Buddhist Association of Thailand, established in 1933, and the Young Buddhists Association founded after the

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second World War, are the premier associations of the country. The Dhammadana Association in Jaiya and the Buddha Nigama of Chiengmai are awakening the people to the pristine teachings of the Buddha as contained in the Pāli *Tripiṭaka*.

—*IAC* Vol. XII No. 2, October 1963, pp. 90-113

Ladner, Von Max

WAS FASZINIERT DEN EUROPAER AM BUDDHISMUS? (WHAT IS FASCINATING IN BUDDHISM FOR A EUROPEAN?)

The history of Europe has been marked by a perpetual conflict between wisdom and faith. Therefore, what appeals to a European most in Buddhism is its freedom from conflict. Another important aspect of Buddhism is that it does not take the world to be the work of a creator. To it the world is the result of an eternal process of origin and end to which we cannot assign beginning or purpose. More than anything else, Buddhism is concerned with the suffering and victory over it. It is also known for its spiritual achievement and its similarity with some of the teachings of later Christianity. Buddhism does not treat gods as super-human. They come and go just like men. They are neither omniscient. Man is the master of his actions. He is not an instrument of any higher power. He has a spiritual conscience and can also attain *mukti*. These ideas are found in European thought also.

Buddhism teaches eight-fold remedies to get rid of suffering. Schopenhauer agrees in principle with Buddhism, but he does not talk of the end, *i.e.*, how to remove suffering. The ultimate way is *nirvāṇa*, *i.e.*, no death, all in this life and nothing beyond. The Buddha remained loyal to the Upaniṣadic thought of rebirth. He admits the *karma* theory, because something can result only from something, nothing from nothing. The only difference is that man does everything himself and not as an instrument. He modifies the rebirth theory based on the migration of the soul. But his is a much more advanced theory of the migration of soul than the pre-Buddhistic one.

Buddhism not only preaches knowledge, but also an ethical and emotional approach, which is rooted in permanent attitude of sympathy, etc., towards all living beings. This explains the origin of *ahiṁsā*. The love of Christianity is limited to human beings only, whereas Buddhistic love is for all creation that feels and is subject to suffering. The Buddhahood is the proof of human love in the highest sense. This love is not for one's own satisfaction. If we draw a comparison, Christ died for others, whereas the Buddha lived for others. He attained *nirvāṇa* and came newly to live for others. Both are the proofs of selflessness with the difference that Christ had a tendency to transcendence, whereas the Buddha believed in the immanence of this existence.

—*ASE* Vol. XVI Nos. 1-4, 1963, pp. 76-106

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Masunga, Reiho

THE LESSER KNOWN ZEN

Zen tries to find the true self which is Godhood or the Buddha-nature. Zazen, a practice of sitting cross-legged, helps one to find the true self.

Meditative practices of Brāhmaṇism propounded at length in Mahāyānism gave birth to Zen meditation in China. Bodhidharma, the founder of Zen sect experienced his Buddha-nature through the practice of Zezen. By the times of the fourth and the fifth patriarchs Zezen practices became widespread in China.

Eno, the sixth patriarch, reformulated Zen as the abrupt enlightenment rather than a gradual approach. Seigen Gyoshi and Nangaku Ejo, his two disciples, founded five schools of Zen. Of these schools, Rinzai school became well-known. It preached physical mortification and severe austerities. Its emphasis on transcending logic gave it a mystical aura. No dependence on words of scriptures, a special transmission outside the classified teachings, direct approach to the mind, realization of the nature of self and to become one with the Buddha are important features of this school. It was basically this type of Zen that was taken to Japan by Eisai and was widely adopted there. It influenced Japanese art which is simple, profound, creative and vital. This is the well-known form of Zen.

Soto school originated in T'ang China under Tozan Ryokai. It holds that every person has the Buddha-nature, that fusion of action and knowledge is essential and that practice must be thorough and should find expression in daily life. This school grew more popular than the Rinzai.

Dogen, a religious teacher of Soto Zen, gave shape to Japanese philosophy. He is known for his flexible, dynamic, altruistic, practical and concise approach. He viewed Buddhism as one compact movement and condemned schismatic tendencies.

The Buddha-nature is the ground of all existences and values. This cannot be attained by means of conceptual exercises, but by practical integration of Zen into daily life.

—*JIBS* Vol. XI No. 1, January 1963, pp. 12-19

Matsunami, Kodo

WHAT WE SHOULD READ ON BUDDHISM

The author informs us of the growing interest of the Westerners in Buddhism and of a countless translations of original scriptures and commentaries on these scriptures which may rather be difficult reading for the beginner. Then he gives a classified list of books dealing with Buddhism in general, life of the Buddha, Buddhist Art, Mahāyānism, Zen Buddhism and Jodo Buddhism which may help one in understanding Buddhism without much difficulty.

—*WB* Vol XI No. 9, April 1963, pp. 20-22

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Miller, Robert S.

MATHEMATICAL TRUTH AND THE BUDDHADHAMMA

Certain aspects of the ideological structures in Buddhism are an emergence in a distinct form of aspects of Indian ideological structures. Buddhism has either (*a*) borne within itself an ideological structure similar to the Indian or (*b*) developed within itself the range of its re-interpretation or (*c*) evolved a new structure representing a different Indian ideological structure.

Two 'deep layer' imperatives emerge from an examination of the developmental history of Buddhist organisation: one which the author calls 'binary-production' and a second which he calls 'linear progression'.

The Buddha attempted to build an ideological and organizational system *to end all systems*.

A 'purity-impurity', binary was prepotent in determining the ideal arrangement of groups within Indian culture. But the *Sannyāsin* is cut off from all other stages by complete separation from society; symbolically this is the Zero stage in respect to society.

The development of Buddhist organisation establishes a linear progression which matches the existing Varṇa system.

Another aspect of Buddhistic organisation matches the Āśramas.

The Arhat is termed a 'never returner'. Thus the goal of both systems is Zero, non-return through rebirth.

—*Mbo.* Vol. 71 Nos. 9-10, September-October 1963, pp. 213-19; 251-59

Nakayama, R.

CHARACTERISTICS OF JAPANESE BUDDHISM

Before its introduction into Japan in 552 A.D. by the mission sent by the Korean King, Buddhism had undergone a complication of doctrines. One of the characteristics of Japanese (popular) Buddhism is simplification of its doctrines in some way or other.

Prince Regent Shotoku, a son of Emperor Yomei, in 574, was a man of great sagacity. He learnt the Buddhist *sūtras* in the original from two Korean Buddhist monks. He gave lectures at court and wrote commentaries on the *sūtras* in Chinese characters. In the first article, he expressed his ardent support for peace, and in the second, he laid emphasis on a profound respect for Buddhism, the *Buddha*, *Dharma* and *Saṅgha*. Many Mahāyāna doctrines from the Chinese continent were compressed and simplified into a principle of peace. Prince Shotoku had no superstitious ways of thinking, as is clear from the fact that he did not enshrine an image of the Buddha *Bhaiṣajya-guru*, immediately after the request of his ailing father for his recovery. But he founded a temple named Horyuji, 20 years after his father's death, with the sole purpose of the study and promulgation of Buddhism. His wife and children wished to restore him to

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health when he was ill, at the age of 48, by making a life-size gilded bronze statue of the Buddha Śākyamuni. Thus Buddhism was interpreted not as a means of enlightenment through Eight-fold Noble Path, but as a way of having their prayers answered.

Many deities were introduced one after another and their images cast and enshrined, but mainly for the peace of the country and happiness of various individuals. The way of the Buddha was interpreted as a formula of prayer.

A few centuries later, Saicho introduced the *Tendai* sect from China, founded the Enryakuji temple on Mt. Hiei, and discarded minute classification of the commandments developed in India, while Kukai enhanced the merits of esoteric mystical Tāntric prayers. According to his philosophy, everyone could attain the Buddha-hood without leaving this mundane life.

Another type of simplification was introduced by the activities of Honen, Shinran, Dogen, Nichiren and others (12th and 13th centuries) which aimed at direct salvation rather than the play of ideas. Their faiths permeated into hearts of common people and became the backbone of Japanese thought and culture.

The Saint Shinran founded the Shin sect, Pureland sect, advocating the daily life of gratitude to Lord Buddha, *Amitābha* Buddha who can elevate us to the Pureland of *nirvāṇa*. He made it clear that Buddhism is a religion associated with no prayer.

Combined with the custom of ancestor-worship, Japanese Buddhism has also developed the said Shinran's characteristic of fostering gratefulness towards everything around them in daily life.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 60-66

Nishimura, Eshin

A TENTATIVE COMPARISON OF QUAKERISM AND ZEN BUDDHISM

In this article, the author presents some basic points which are common in Quakerism and Zen Buddhism. Both these religions represent a form of group mysticism. Refusal to follow another and affirmation of one's own experience are typical characteristics of both. Both these religions believe that reality is one whole, yet exists entirely in everything in the universe at once. Synchronism of inward experience and outward action is the third crucial element common to both the mystical religions.

But there is a difference also between the two. In Quakerism, one has to depend on the will of God even after rebirth. On the other hand, in

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Zen, one can be free from any control and behave with absolute freedom. Because of this absolute freedom, Zen is apt to lose sincerity and Quakerism seems to be unable to rise above the duality of traditional Christianity.

—*JIBS* Vol. XI No. 1, January 1963, pp. 50-53

Nuri, Khadim Rahmani

THE FOUNDER OF BUDDHISM

According to the *Quran* 6 :123 and 21 : 85-86, the Buddha, 'the Light of Asia', was a prominent prophet. The origin of the word 'Buddha' is supposed to be the Arabic word *Bath*, meaning *'he roused him'*. In Tibetan Buddhist literature, there is a prophesy that a 'Buddha of white complexion will appear in Tibet.' The Buddha foretold the coming of 'Maitreya Buddha' in likeness of him. Prophet Mohammad was the 'Maitreya Buddha'.

—*IR* Vol. LI Nos. 7-8-9, July-August-September 1963, p. 9

Obeyesekere, Gananath

THE GREAT TRADITION AND THE LITTLE IN THE PERSPECTIVE OF SINHALESE BUDDHISM

In his book *Peasant Society and Culture*, Redfield employs two important concepts—the great tradition and the little tradition. The former is of the reflective few and the latter of the largely unreflective many. According to Redfield, the culture of a peasant society is not autonomous. A peasant society is a half-society, so peasant culture is a half-culture.

This notion has led to the structuralization of the religious system of a given village in terms of levels, layers, or strata. But if these strata are indistinguishable to the Thai worshipper, the anthropologist surely does violence to the data by conceptualizing them as 'layers'.

The image of cultural layers has led in turn to the notion of a supernatural or 'animistic' residue. The Thai peasant, on the other hand, practises the Hīnayāna form of Buddhism which has become so blended with Brāhamaṇism and with elements of an earlier animism that it is impossible to segregate pure elements of each.

It would, therefore, be desirable to approach the religion of Sinhalese as Sinhalese Buddhism, which is a single religious tradition, a Sinhalese little tradition. It has its own structure of the pantheon and its own religious ideology.

The pantheon is neither a Theravāda Buddhist nor a specifically 'animist' one, but a Sinhalese Buddhist pantheon. Rituals and prayers addressed to the Buddha are considered 'good works'. The past, into which the Buddha is projected, is significant in terms of the present and his relics

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are worshipped. Power is delegated by the Buddha to gods and demons. Non-Buddhist supernaturals are proselitized by accepting the suzerain position of the Buddha in the pantheon. Thus Viṣṇu and Skanda have been proselitized and are no longer Hindu but Sinhalese Buddhist gods.

Sinhalese society explains events by astrological, demonological and divine causality. But ultimately, all events are explained as the consequences of *karma*, good or bad, in a past birth. Sinhalese Buddhism can be seen historically as a fusion and synthesis of beliefs derived from Theravāda with non-Theravāda beliefs to form one integrated tradition.

We have drawn a distinction between the little tradition—that of the largely unreflective many—and the great tradition. But the two religious traditions do not exist in a vacuum. The religion of the monk and that of the masses are linked by a common set of meanings pertaining to 'salvation'—a common 'salvation idiom'.

Redfield's view that peasant cultures are compounded of empirically and conceptually separable great and little traditions is unfounded. The terms 'great tradition' and 'great community' are useful for describing the intellectual thought and interests of civilizations and groups of individuals who promote further these interests. The little traditions by contrast, is the whole culture of the little community or peasant society.

—*JAS* Vol. XXII No. 2, February 1963, pp. 139-53

Oka, Kunitoshi

INDOGAKU BUKKYOGAGU KENKYU (THE FAITH IN POWER REVEALED IN THE SECT OF PURE LAND BUDDHISM)

Although there is no agreed theory on the basic character of religion, in a broad sense, it consists of the 'faith in power'. This very feeling of the 'highest power' found in the religious life of man becomes the object of worship as 'mana', holy ghost, the infinite, God and Buddha. Without this faith in the highest power, it is impossible to have religion. What are the contents of this power? Is it something that exists in man or is it something that exists outside of him transcending everything? Based on questions like these, one can classify various types in religion.

Pure Land Buddhistic thought and faith in power

In another article of the author published in the *Study of Religions* (*Shukep Kenkyu* No. 166), he discussed the views found generally in Buddhist thought. Here he discusses the faith in power as found in Pure Land Buddhism.

It is seen clearly, how Buddhist thought, arising from an acute sense of powerlessness in man, led to an infatuation for 'Power' and considered 'Prayer' as the principal means for getting it from the following:

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1. Intellectual power, digestive power, intelligence, power of endurance, power of virtue, the ten powers, the saving power of the vow (*pūrva-pravidhāna*), power of creation, will power, power of prayer, power of adaptation, omnipotence, power of *samādhi* (*satori*), versatility and supernatural powers (*sukhāvati vyūha*).

2. Power of the Buddha, power to lay down rules of dharma, supreme power, mental power, power to realize any object of desire, ten powers of virtue and authority (*Amitāyur Buddha-dhyāna-sūtra*).

3. Five basic powers. (*Amitābha-sūtra*)

4. Inexhaustible powers, ten powers of creation, illimitable powers of the Buddha, powers of original vow, power of great wisdom.

5. Buddha's powers of original vow (Tenshin's Pure Land Theory).

6. Buddha's power of prayer, ten inexhaustible powers, powers of the Buddha, divine powers of miracle by original vow, five varieties of miracle making power, the ten powers, power of happiness, power of the names of the Buddha, powers of divine self-existence, powers of original vow and five powers of moral superiority (in the works of Doran).

7. Powers of equanimity, power of compassion, the Buddha's power of original vow and divine power of expansion. (In a different work by the same author.)

8. Divine powers of miracle working, power of steady faith, the three powers of charm gained by repeating the name of the Buddha. (*Dashaku—Peace Series*).

9. The Buddha's power of original vow.

10. Powers of miracle working, power of happiness, power of holiness (in *Kankyo Chitsubun*).

11. Holiness, power of original vow and power of mind (*Teizengi*).

12. Power of entering another person's body (*Sanzen-gi*).

13. The Buddha's power of original vow, power of moral superiority, power of happiness, the three powers, the powers of the Buddha (*Shonner Honon*).

14. The Buddha's power of original vow (in *Hoji*).

15. Power of original vow, the Buddha's power and power of happiness (*Hanshusan*).

16. Power to relieve misery, powers of creation, supreme power, original power of vow the Buddha's power, wisdom and mind power (*genshin—ju seiyoshu*).

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These are some of the things which the author noted down while he was reading the scriptures and *sūtras* and it does not mean that they are mentioned exhaustively here. Even then the expression regarding 'power' cannot but surprise us. Here it is attempted to understand how the power of the Buddha and the power of original vow (*Hongan*) are inexhaustible.

However, in every book the same expressions are repeated over and over again, especially the power of the Buddha and the power of original vow are repeated more than once. Pure Land Buddhist thought has developed by denying the transient 'power' seen in man. If we were to affirm the power in man, his self-power, which makes it possible for him to have faith in becoming the Buddha, power to attain realization, etc., the existence of Pure Land Buddhist thought which speaks only of 'the other power' becomes impossible. Thus, by denying 'man's power' to it, the Pure Land Buddhism comes into being.

A fundamental understanding of Pure Land Buddhist Thought

A great problem still remains to be solved. The Pure Land Buddhism has been a subject of controversy among specializers on religion. It concerns the denial of 'power' in man in toto by the traditional interpretation. Certainty, to some extent, in traditional Pure Land Buddhism power is seen as existing completely outside man. In other words, it is totally 'another power' and in *Shinran* sect which is the best representative of this thought, it is laid down that man should entrust himself completely to the saving power of the Buddha by prayer. This saving power, the power of *pūrva pravidhāna*, we should note, is some thing that exists outside man. And by believing in the power of *pūrva pravidhāna*, if one recites the name of the Buddha sincerely, the power of the Buddha starts working and one becomes that power.

If that is so, can we still believe that liberation in the religious sense lies in man clearly? Further, if it is true, will man, by believing and praying to the 'other power,' be able to feel it so powerfully as to sense that even the switching on a radio or a television and the regulating of its wave length is not because of his own power, but because of the 'other power'. Here we should remember that this point is basic in *Shinshu* School also.

Originally religion in some form or the other is the relation of God and man and the question is how the immanent becomes the transcendental and the transcendental becomes the immanent. When we understand that Buddhism differs from Christianity in that it believes that man becomes the Buddha and that the immanent becomes the transcendent, we cannot assume that Pure Land Buddhism is an exception. At the bottom of Pure Land Buddhist Thought, in which the Buddha, *pūrva pravidhāna*, the other power, the transcendental, becomes the immanent, thereby taking on *god-is-*

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the-centre character, similar to Christianity somewhere, there must be elements of *man-is-the-centre* (*Ningen-chushin shugi*) character. Thus, simply because we want to stress the 'other power' of the Buddha, we should not ignore the 'power' which is immanent in man.

—*JIBS* Vol. XI No. 1, January 1963, pp. 279-83

Pandeha, Rajendra Bihari

BUDDHIST VIEW OF HINDU SOCIETY

The *Jātakas* differentiate the worldly Brāhmaṇas from the true Brāhmaṇas and, while denouncing the former for their mundane and immoral ways of life, they are all praise for the latter. Nonetheless, they regard Brāhmaṇas inferior to the Kṣatriyas in the social order.

The word *Khattiya* (Kṣatriya) used by the *Jātakas* probably denotes the ruling class consisting of the king, his lords and vassals and the higher officers of the army.

The Vaiśya has been spoken of by various names, *viz.*, gahapati, kuṭumbika, ibbha and seṭṭhi.

In the *Jātakas*, we meet with a number of low races or classes, the lowest of whom were the Caṇḍālas. They were the untouchables of the society. Among other despised classes of men were the pukkusas and the niṣādas.

In the family, according to the *Jātakas*, the relationship between the children and the parents was an ideal one and the people were very hospitable to the strangers.

One of the features of the Jātaka Age was the recognition of brother-sister marriage. Generally the forms of marriage which were practised are: *svayaṁvara*, *gāndharva* and *brāhma*.

Remarriage after separation is mentioned in the *Jātakas* and there are also references to widow-marriages; but in the entire *Jātaka* stories, there would hardly be a single instance to show the self-immolation of a widow.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 50-64

Roerich, George

BUDDHA AND SIXTEEN GREAT *ARHATS*

The seven *thangkas* representing the Buddha and the sixteen Great *Arhats* are characteristic specimen of the paintings of the Khams school of eastern Tibet. The entire series was painted for commemorating the disappearance of an incarnated Lāmā.

The works of this school are designated as belonging to the Sino-Tibetan art of the 18th century. The *thangkas* are of interest for the his-

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tory of Tibetan painting. They depict the Buddha and the *Arhats* in various postures.

—*Marg* Vol. XVI No. 4, September 1963, pp. 34-37

Sangharakshita, Bhikshu

THE COSMOLOGY OF BUDDHISM

The most striking fact about Buddhist cosmology is the degree to which its vision of the universe resembles the one disclosed by modern science. According to Buddhist notions, the phenomenal universe is without a perceptible limit in space or perceptible beginning in time.

Besides being of unimaginable breadth and depth, the cosmos mirrored in the Buddhist scriptures is filled with millions of world systems, each one containing ten thousand worlds. These world systems are distributed through space at vast intervals. They resemble what modern astronomy calls 'island universes', wheel-shaped galaxies consisting of thousands of millions of stars rotating round a common centre. *Sahāloka* or 'World of Tribulation' corresponds somewhat to the Milky Way, somewhere upon the outer fringes of which exists the solar system wherein our own earth 'spins like a fretful midge' among its sister planets.

As space is plotted out by the world systems, so time is measured in *kalpas*.

The author interprets the Tibetan popular belief that human beings are descended from the Bodhisattva Avalokiteśvara and a female monkey to the effect that while the animal descent of man as a physical organism is not denied, the emergence of *Homo sapiens* is due to the conjunction of a descending spiritual order of personal existence with an ascending biological one.

At the same time, the fact cannot be ignored that the scriptures make a number of statements on geography, anatomy, physiology and other scientific subjects which are plainly wrong.

It is well-known that a *yogin* attains a *loka* and sees its inhabitants when he succeeds in entering the necessary superconscious state known as *dhyāna*. Existentially speaking, *dhyāna* is prior to *loka* or that consciousness precedes and determines being. According to the opening verse of the *Dhammapada*, the elements of existence are not only mind-preceded and mind-determined but also made up or composed of mind. Herein lies the germ of the doctrine systematised in the Yogācāra school that all conditional things are, in truth, merely phenomena of the eternally radiant, unconditioned reality of absolute mind. The Tantras express the same idea when, reverting to geographical symbolism, they identify Mount Sumeru with the spinal column in the human body.

—*MBo*. Vol. 71 No. 8, August 1963, pp. 181-185

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Somanader, Kenneth J.

THE SACRED BO-TREE AT ANURĀDHAPURA

The sacred Bo-tree of Anurādhapura in Ceylon is the oldest historical tree in the world. Its history goes back to some 2,250 years.

It was planted 288 years before the Christian era. At the request of the king of Ceylon, Emperor Aśoka of India sent a branch of the Bo-tree at Uruvela under which Gautama had attained the Buddhahood. The *Mahāvaṁśa* describes the way in which this branch was brought to Ceylon and planted there.

Mahinda and his sister Saṅghamittā brought the branch. It was personally received by Devānāmpiyatissa, the king of Ceylon. It was worshipped and after three days' exhibition, it was finally planted in the Mahāmeghavana (307 to 267 B.C.).

It has been an object of adoration and worship since the day of its planting. Kings dedicated their dominions to this tree. Even today, special care is being taken to keep the tree in good condition.

—*CT* Vol. XII No. 1, January 1963, pp. 11-12

Tamaki, Koshiro

SUBJECT IN COMPARATIVE PHILOSOPHY

The personal ground of practice can be called the 'subject' in Buddhism. In modern European philosophy, the subject stands in opposition to the object. This sense is also evident in the Buddhist conception of a subject.

Among the six categories (*padārthas*) accepted in the *Vaiśeṣika* system, the self appears as a member of one of them, *i.e.*, *dravya*. It is regarded as imperceptible and its existence is inferred from perceptible bodily movements.

English empiricist philosophers do not believe in the existence of the self. According to Locke, we know only ideas of a thing and the thing itself is unknowable. But its existence cannot be denied, since primary qualities like solidity, figure, motion and number cannot exist without a substratum. Likewise, in our inner experiences like those of thinking, feeling and willing, we maintain personal identity. Thus consciousness of personal identity is called by Locke the 'idea of self.' Berkeley is not prepared to accept the existence of an unknowable substance, since the ideas, which alone are known to us, can adequately explain our knowledge. For him, therefore, to exist is to be perceived. The agent of this perception, spirit or soul, alone can be a substance acceptable to Berkeley, since without it the perception of ideas cannot be possible. To Hume, all perceptions are due to sense-

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impressions, but sense-impressions cannot produce a thing. The idea of self is only an impression in the mind, having no corresponding entity in the world. There is no actual self for him and personal identity is based on resemblance.

Kant, a German philosopher, makes the self as the basis of the unity of our consciousness. To him 'I think' means 'I exist thinking'. His research of the self ends only in presentation of the ego, that might be inevitable from his epistemology.

Thus there are two standpoints with regard to the nature of self: the first one is the philosophical and self-conscious and the second one is the psychological and substantial.

The theory of 'Consciousness-Only' (*ālaya-vijñāna*) advocated by *Mahāyāna* Buddhism combines both these standpoints. The 'Consciousness-Only' is the source of human consciousness and the world. What is the product of it, influences it in its turn. *Mahāyāna-saṁparigraha-śāstra*, therefore, calls it as 'dependent' (*paratantra*) upon its products. *Manas*, a product of 'Consciousness-Only,' mistakes it for ego. But the Ego-Idea ultimately originates from the 'Consciousness-Only.' This is similar to the Sāṁkhya conception of *ahaṁkāra*—Ego-Idea. *Ahaṁkāra* is produced from Buddhi which mistakes it for ego. According to Freud also, ego is deeply rooted in the unconscious which is called as '*das Es*'. This '*Es*' is unknown and unconscious and ego is set on it like an embryo on the egg. But these theories differ in so far as the ego of Freud is a rational controller, whereas the *manas* of the 'Consciousness-Only' theory and *ahaṁkāra* of the Sāṁkhya are delusion. Therefore, Freud does not go beyond the unconscious, but Sāṁkhya teaches us to transcend *ahaṁkāra* and its cause, *buddhi*, to reach a state which is even beyond *prakṛti*. Likewise, for the 'Consciousness-Only' theory even *ālaya-vijñāna*, being the ultimate source of delusion, is to be discarded, and the state of the infinite Buddha is to be achieved. The Buddha becomes the true subject of existence, not *manas* or *ālaya-vijñāna*.

This doctrine of achieving the state of the infinite *Buddha* is called Hua-yen-tsung and is propounded in the *Buddha-avataṁsaka-nāma-mahā-vaipulya-sūtra*. Here the Buddha is depicted as Vairocana which means Light (from *vi* + *ruc*). Vairocana is the great universe. As the *sūtra* says: 'there is no difference among mind, the Buddha and all livings.' Accordingly, the world is inseparable from individual mind which is nothing but the Buddha. Thus on this view, the ultimate subject is the universe, *i.e.*, the Buddha.

Fa-tsang was the chief systematizer of this school of thought. But as his knowledge was based on distorted Chinese translations of the original Sanskrit works and as he was not fully acquainted with standpoints of

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various schools of Buddhism, his presentation cannot be esteemed as the most perfect Mahāyānism.

—*JIBS* Vol. XI No. 1, January 1963, pp. 1-11

Varma, V. P.

THE ORIGINS AND SOCIOLOGY OF THE EARLY BUDDHIST PHILOSOPHY OF MORAL DETERMINISM

Buddhism is a staunch advocate of moral determinism and its *karma-vāda* (doctrine of *karma*) is a strong exemplification of it. The concept of *karma* represents one of the prime themes in Indian philosophical speculation and social life. Three factors, *saṁkalpa, karma* and *pariṇāma* are important in its study.

The Vedic poets and singers adhered to the belief in *ṛta*—the cosmic law of harmony and order. In the Vedas, we also find references to the *vrata* of *ṛta* followed by the gods. The ritualistic cult of the sacrifices was an exemplification, at the religious and practical level, of the belief in a universal moral order of *ṛta* and *satya* (truth). Everyone could obtain the desired goals if only one adhered to the exact sacrificial formula. The germs of the philosophy of moral determinism are found in the *Ṛgveda*. It mentions the term *'Iṣṭapūrta'*, which indicates the merit won by making offerings to gods and gifts to priests. This concept also serves as the germinal background for the theory of moral determinism, as it is formulated later in the Upaniṣads and Buddhism.

During the days of the Brāhmaṇas, the idea that through his actions man constructs a world for himself and after death is born in it, was developed. The idea of imperishableness of *karma* was also developed in this period.

The Upaniṣads contain the philosophy of spiritual idealism as their principal theme. Although, as a corollary to absolute non-dualism or modified absolute monism, they sometimes contain statements which indicate the ethical indifference of the person who has attained the realisation of the Brahman, there are other passages which teach the belief in good as resulting from noble actions, thereby subscribing to the Vedic notion of the omnipotence of eternal order in the universe.

There are three views about the origin and development of the concept of *karma*. The first is the anthropological view which traces its roots in the notions of primitive tribes. The second view does not trace the origin of the concept of *karma*, but seeks to analyse the process of its development. It tries to establish some kind of correlation between the political strife going on during the days of the eastward migration of Aryan tribes and the emphasis of *karma* in the moral and religious world. The third view is sociological. It is predicated upon the acceptance of a social conflict between

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the Brāhmaṇas and the Kṣatriyas. The view that the *karma* doctrine was a new idea developed by the Kṣatriyas is held by western Indologists. But this view is not correct, since the theory of *karma* was already popular when Buddhism and Jainism came into existence.

The concept of *karma* is highly individualistic. It seeks to explain the destiny of an individual in terms of his own efforts. It repudiates the conception of God as an irresponsible, arbitrary and omnipotent being who dispenses misery and happiness in his whimsical promulgations. It is opposed also to the notion of natural determinism of a mechanical order, which explains human fate in terms of the notions of atoms and electrons.

But the individualism of *karma* was not definite and rigid in the days of the Upaniṣads. Several other conceptions which were prevalent in that period, challenged the individualistic character of *karma*, and made concessions to divine grace, on the one hand, and to the interests of family and social solidarity, on the other.

The Buddha taught the momentous vitality and significance of *karma* with such vehemence and fervor that it has been said that he almost put this concept in place of the Upaniṣadic Brahman. According to him, this law of *karma* was regarded as operating with almost autonomous deterministic finality. He did not accept the conception of a substantial soul-monad which persists between lives. Nevertheless, he maintained the continuity of cause and effect. He refused to accept the mediation of any god and of any priesthood. According to him, the law of *karma* has a ubiquitous operation. In place of animistic superstitions and absolutist speculations, he put forward an explanation of human life and destiny in terms of *pratītya-samutpāda* (dependent origination), which is a representation of the working of the law of *karma* on the psychological and moral planes.

The advocacy of moral determinism had two significant political and sociological consequences. First, it provided a support for conservatism. The disparities of social and political life were explained in terms of the antecedent past. The resort to the methodological device of unknown past actions to explain present contradictions minimises and even virtually neutralizes the efficacy of any social theory which seeks to buttress individual efforts towards ending the regime of callous and irresponsible social and political autocrats.

Secondly, the theory of moral determinism encouraged individualism. It sanctioned a course of noble conduct which, if assiduously followed, would ensure one a better lot in the succeeding lives. By emphasising a just apportionment of rewards in the present and in succeeding lives, the philosophy of moral determinism encouraged the pursuit of a course of action for the betterment of one's fate.

—*PEW* Vol. XIII No. 1, April 1963, pp. 25-47

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XII-B. PHILOSOPHY & RELIGION (NON-BUDDHIST)

Agrawala, V. S.

GĪTĀ-JÑĀNA (THE PHILOSOPHY OF THE *GĪTĀ*)

The *Gītā* emphasises the practical application of knowledge and instructs the right application of the body, sense-organs and the mind. It teaches a philosophy which can be put into practice and experience.

The distinguishing feature of the doctrine of the *Gītā* is its synthetic view. The doctrines of the Sāṁkhya, particularly the conception of the three *Guṇas* and those of the Vedas, particularly the idea of sacrifice, are harmoniously blended with its own preaching. The *vibhūtiyoga* of the *Gītā* is an attempt to blend the popular belief in polytheism with its own doctrine. The stories in the *Kuruyamma-Jātaka* indicate that the practice of the *Kurudharma* in the *Kuru-deśa* was not much different from that of the *Karmayoga* preached in the *Gītā*.

—*Pra.* Vol. VIII(2), March 1963, pp. 15-22

Aver, Albert Van

DUALISM AS A PRESIDING PRINCIPLE IN SOME MAJOR INDIAN MASTERPIECES

Dualism is a theory or system which recognises two independent principles—the doctrine that mind and matter exist as distinct entities.

In the human being, the 'lower principle' manifests itself as impulse and desire and the 'higher principle' as an inner check upon our impulses and desires.

The fact of dualism is universal and our awareness of it is immediate and intimate. We find in ourselves an impetuous personal self-will and that will, to refrain which, is the submission to a deeper self. In general, it may be said that the lower self belongs to nature and the higher self belongs to God.

Dualism, then, if it is not to be confused with monism, rests upon the assumption that man combines both the terrestrial and celestial elements in him.

Dualism finds its earliest expression in the *Ṛgveda* which, barring a few exceptions, is the oldest literary document in existence. We

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have evidence that the worshipper in the *Ṛgveda* had a mature conception of an Almighty God and had consciousness of his own spirit and its relation to a power higher than itself. That consciousness is evidence of dualism.

By the time of the Upaniṣads, the conception of God has become the conception of self. This conception of self is not abstract or metaphysical, though it is spiritual. It would appear, then, that self is not a cold abstraction, but a God of love. It must be remembered that it is the higher and true self one is invited to love. One must distinguish the true from the false. The Upaniṣads constitute a definition of dualism between two selves, the natural self, on the one hand, and the religious self, on the other.

The *Bhagavadgītā* carries forward the dualistic interpretation of life with special emphasis upon the technique of self realisation. The senses are considered dangerous, because they interfere with clear vision and the apprehension of higher self or God. Men, therefore, gain wisdom not through the medium of senses, but through the medium of the spirit. The greatest foe that stands in the way of self realisation is desire that takes him in the direction of the senses. The desire that takes him towards the higher self is to be distinguished from it.

The *Bhagavadgītā* asserts with passionate conviction that the 'God' in man is indestructible and immortal. This higher self is not abstract, not mere reason or impulse or a set of emotions. The lower self, on the other hand, is everything which the higher self is not. It is destructible, because it is transitory and temporal. In conclusion, it may be said that the *Bhagavadgītā* constitutes a dynamic definition of dualism and the doctrine of two selves.

The variation between the Buddhist conception and the previous conceptions examined, constitutes a difference without a significant distinction (so far as the definition of dualism is concerned). The Buddha speaks less of God than do his predecessors, but there is no evidence that he obliterates the distinction between the lower self and the higher self or that he conceives of both as varying aspects of phenomenal nature. Although the Buddha does not deal in an affirmative way with God, he does not deny the supernatural.

The process of self-conquest (terminating in *nirvāṇa*) is positive, not negative. The approach is energetic to the last degree. The Buddha seems to present man in a constant state of warfare. The victory to be achieved is not over the external world, but over one's own self and for that reason, it is a thousand-fold more dear.

In conclusion, although the Buddha's doctrine teaches self-control, it goes beyond the simple rational admonition that desires should be checked.

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They should be extirpated. One who has succeeded in this extirpation has secured freedom, freedom in a spiritual sense. Because the Buddha advocates such an emancipation, one may justifiably maintain that his gospel expresses dualism in a genuine sense, as the conflict between the lower and higher dispositions of man represented by good on one side and evil on the other.

—*DI* Vol. III No. 2, April 1963, pp. 46-60

Badwe, R. C.

VEDĀNTA DARŚANA AND THE FUTURE OF MAN

The following main doctrines of Vedānta, some of which are common to all the systems of Indian philosophy, will show effect of Vedānta-minded society on man :

1. There are three degrees of reality, *viz.*, absolute, phenomenal and illusory.
2. The world of appearance is phenomenal.
3. *Ātman* is immortal.
4. There is transmigration of the soul.
5. *Karma* is all important in life.
6. Other-wordly, *i.e.*, spiritual welfare is the supreme goal of human life, and so its realisation, and not that of this world, should be the target of all actions.
7. *Sannyāsa-dharma*—renunciation—is highly significant in human life.

In Vedānta-minded society, the outlook of the people will be liberal and wide. They will refuse to think in terms of selfish interest only, either for their own individuality or their society.

—*Vid.* Vol. VI No. 1, 1963, pp. 78-99

Bahm, A. J.

INTRODUCTION TO *BHAGAVADGĪTĀ*

The author has brought out another edition of the *Gītā*, of which the contents are divided into three parts : (1)—Introduction, (2)—Translation and (3)—Appendices to the topics discussed in the eighteen chapters. This article just reproduces the introduction. Chapter headings and titles of the appendices are also given.

According to the author, Śrī Kṛṣṇa was a man who lived several centuries before Christ. He must be viewed here as a character in a literary plot. In order to express such divine wisdom convincingly, he assumes the character of the Supreme Deity.

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The *Gītā* is the greatest Hindu Scripture and a great book of mankind. It evaluates the ways in which each school of thought about the way to the ultimate goal is correct and how each may play its own peculiar role. The *Gītā* solution is simply that one should continue to live one's life, doing all that needs to be done, without believing that one deserves any reward for what one does. This solution is common to *karma-yoga, bhakti-yoga, jñāna-yoga* and *rāja-yoga*. It is disinterested interest, *niṣkāma-yoga*.

Anxiety, including anxiety about this apparent paradox of life being resolved, is itself the enemy of peace and tranquillity. The purpose of the *Gītā* is to help man to attain confidence in living.

—*Bha.* No. VI Pt. 1, pp. 81-101

Balasubrahmanyam, R.

THE PLACE OF *KARMA* IN THE ADVAITIC SCHEME OF DISCIPLINE

Maṇḍanamiśra, in his *Brahmasiddhi*, discusses seven views regarding evaluation of *karma* and its relation to knowledge. He rejects five of them and accepts the remaining two.

(1) He refutes the view that injunctions of the ritualistic portion of the Veda are as much useful as that of Vedānta for getting the knowledge of the Self or Brahman, as they divert men from natural activities to the meditative activity leading to the realization of Self. His argument is that there is no conflict between the Vedic *karmas* and the natural activities. (2) He rejects the view that *karma* is subsidiary to the knowledge of the Self, as it enables us to acquire it by killing desires through enjoyment. The assumption that the enjoyment of the desired object leads to the extinction of the desire is wrong. (3) The theory that one becomes eligible for Self-knowledge only by discharging the three congenital debts (*ṛṇa-traya*) is untenable, because the scripture permits one to adopt any order of life one desires. No *āśrama* is compulsory. (4) Maṇḍana obviously does not accept the view that knowledge of the Self is a purificatory subsidiary and stands in a subordinate relation to *karma*. Such a relation cannot be established either through context or through syntactical connection. (5) That there is no relation whatsoever between *karma* and knowledge, as the two are fundamentally opposed to each other, is not acceptable to Maṇḍana on the ground that they do not exist at the same time and are related as means and end. (6) Maṇḍana maintains that both *karma* and meditation play a vital role in bringing about Self-realization. All the *karmas* prescribed by the Vedas are bifunctional in character. They are conducive to their respective results and are at the same time useful to Self-realization. (7) Maṇḍana also accepts the view that *karmas* are intended to purify the person and make him fit for Self-realization. He considers the scheme of discipline available to a competent householder to be more efficient than that which

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a competent *Sannyāsin* can avail himself of. He suggests a synthesis of contemplation and *karma* through a synoptic vision.

—*PB* Vol. LXVIII Nos. 10-12 Oct.-Dec. 1963, pp. 488-94; 534-38; 569-74

Betai, Rameshchandra Sunderji

KAṬHAKOPANIṢAD AND VALLABHA VEDĀNTA

The Bhāṣyakāras have depended much on the Upaniṣads, the first of the philosophical trio (*prasthānatrayī*). It is, therefore, interesting to note how the authors of Bhāṣyas make use of the Upaniṣads and interpret them. The present article proposes to study the relation between *Kaṭhakopaniṣad* and the Vallabha Vedānta. In the first part published here, the author summarises the philosophy of the *Kaṭhakopaniṣad* and the main doctrines of Vallabha Vedānta.

—*IPC* Vol. VIII No. 3, September-December 1963, pp. 183-98

Bhatt, G. H.

ŚRĪ VIṬṬHALANĀTHAJĪ'S CONTRIBUTION TO ŚUDDHĀDVAITA VEDĀNTA

Śrī Viṭṭhalanāthajī (1516-1586 A.D.) has made a rich contribution to *Śuddhādvaita* School of Vedānta by writing (1) *Bhāṣya* on the *Brahmasūtras* III.2.34 to IV.4.22, (2) *Vidvanmaṇḍana* (the first dialectical criticism from the *śuddhādvaita*-Vedānta angle), (3) *Bhaktihaṁsa*, which distinguishes between *upāsanā* and *bhakti*, (4) *Bhaktihetunirṇaya*, (5) *Śṛṅgārarasa-maṇḍana*, which describes Kṛṣṇa as the embodiment of Śṛṅgāras, (6) *Ṭippaṇī*, a commentary on Śrī Vallabhācārya's *Subodhinī* on the *Bhāgavata* X.1-32 and X.44, (7) *Prakāśa*, a commentary on the *Bhāgavatārthanibandha* IV. 35-230 and V.1-135-½, (8) *Gītārtha-vivaraṇa*, (9) Commentaries on *Yamunāṣṭaka*, *Siddhānta-muktāvalī* and *madhurāṣṭaka* of Vallabhācārya and on the *Gītagovinda* of Jayadeva and *Nyāsādeśa* stanza of Vedāntadeśika and (10) many hymns and prayers.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 170-73

Bhatt, S. R.

CONTRIBUTION OF VEDĀNTA TO ORGANICISM

Organicism is a theory which postulates a unity which expresses itself in and through the diversity of forms and functions. Organs are not intelligible save by the idea of the organism, and the organism also is not conceivable without any reference to its organs. Thus organicism regards one and many as members of an organic whole, each, having indeed, a being of its own, but a being that implies relation to the other. The chief value of this system lies in the fact that it recognises the inalienable individua-

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lity and the reality of the manifold finite spirits and matter and assigns them a proper place and value in the unifying conception of an all-embracing unity (or Absolute) without, in any way, destroying its Supreme perfection. This theory of organicism has much in common with Rāmānuja's *Viśiṣṭādvaita* Vedānta, the doctrine that was developed centuries before the theory of organicism was formulated in the West.

The problem of one and many has been solved by Rāmānuja by making many the predicate of one, by assimilating differences as attributes of one unitive synthesis. The plurality is accepted, but the pluralistic view is rejected, since many is made the mode of one. The *raison de etre* of Rāmānuja's system is the idea of God as *Śarīrin* Who is the Supreme soul with matter and soul as His body.

—*IPC* Vol. VIII No. 3, September-December 1963, pp. 136-39

Bhattacharya, S.

A STUDY OF THE MEANING OF LIṄ

According to the Mīmāṁsā school, the import of the Vedas lies in *Kriyā* and the Vedic statement which prompts one to *Kriyā* is called *codana* or *vidhi*. Of the two great scholiasts of that school, Kumārila takes *kriyā* in its literal sense, *viz.*, an act which has a Vedic sanction. Prabhākara, on one hand, takes *kriyā* to mean *apūrva*, *i.e.*, an unseen acquisition inhering in the performer of a Vedic act, and leading to a result (heaven, etc.) and, on the other, argues that the Veda gives an injunction like 'one desirous of heaven should perform sacrifice.' It can only mean that the sacrifice leads to heaven. But the sacrifice, being a transitory act, cannot last till the attainment of heaven and, therefore, it cannot be the cause of that attainment. Hence, Prabhākara says that the Vedic *kriyā* does not mean the external act of sacrifice, but *apūrva* produced by the performance of that *kriyā*, as stated above.

The question is, what is the meaning of the suffix *liṅ* (in *yajeta*) in the sentence of the Vedic injunction like '*svargakāmo yajeta*' (one desirous of heaven should perform sacrifice). Obviously, that which serves as the content of the knowledge promoting the determination for the performance of an act is the meaning of the *liṅ*. It must be admitted that the knowledge, *viz.*, *apūrva* is worth striving for, is the main spring for arriving at the determination for the performance of sacrifice. In other words, the knowledge of *apūrva* as a worthy pursuit promotes determination. The knowledge of the worthiness of pursuit (*kṛti-sādhyāta*) in relation to *apūrva* is the meaning of the *liṅ*, according to Prabhākara.

According to Kumārila, however, the knowledge that the speaker wishes one to do this act, *i.e.*, the intention of the speaker (*vaktṛ-abhiprāya*) is the meaning of *liṅ*. But this meaning is applicable only to secular words.

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In the case of the Veda of which there is no author, there cannot be any question of the intention of a conscious agent. Therefore, in the case of the Veda, Kumārila recognises an extraordinary property (*alaukika dharma*) inherent in the *liṅ* itself. Kumārila calls it *abhidhā* by name.

After giving the views of two principle authorities on Mīmāṁsā, the author also examines the view of grammarians and logicians in this connection.

—*Jker. U* Vol. XII Nos. 1-2 (*Silver Jubilee Special*), 1963, pp. 6-16

Chattopadhyaya, B.

ĪŚOPANIṢAT

The author examines four verses in the *Īśopaniṣad* and comes to the conclusion that Rāmānuja's interpretation of these verses is more appealing than that of Śaṅkarācārya.

—*IPC* Vol. VIII No. 3, September 1963, pp. 179-82

Chaudhary, Rajendra

THE CRITIQUE OF THE *SYĀDVĀDAMAÑJARĪ*

The author has refuted the criticism of the Nyāya philosophy given in the Jaina work, *Syādvadamañjarī*. He has taken cudgels against the argument advanced by this text against *Maya-vāda* as found in the Vedānta. He has also refuted the doctrine of *Anekānta-vāda* of Jaina philosophy and has supported the position of the Sāṁkhya.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 23-52

Dash, Mahesh P.

INTER-RELATION BETWEEN VAIṢṆAVISM AND ŚAKTISM IN ORISSA

Though Śaktism held its sway over the people in Orissa throughout the last twelve centuries, the cult was much influenced by other cults of Hinduism, namely, Vaiṣṇavism and Śaivism and by other minor cults. The facts that in all temples which represent *Śivaliṅga* by the side of Jagannātha and Durgā, Jagannātha is associated with Śakti and that many Tāntric texts describe Jagannātha as Bhairava and Vimalā as Bhairavī, clearly establish the relation between Vaiṣṇavism and Śaktism in Orissa.

The central figure in the famous temple of Jagannātha is known as Subhadrā, who is no other than Ekānaṁsā, one of the manifestations of Durgā or Kātyāyanī. Probably, Ekānaṁsā was originally a Yādavī, as described in the Khila-Harivaṁśaparva of the *Mahābhārata* and the *Trikāṇḍaśeṣa* of Puruṣottama, who was later on deified. By the 8th century A.D., the identification of Ekānaṁsā-Durgā with Subhadrā was complete and by the time of the composition of Utkala-Khaṇḍa of the *Skanda-purāṇa*, *i.e.*, by the 11th century, the Śākta deity was completely Vaiṣṇavised.

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Agrawala's researches push back the interrelation between Śaktism and Vaiṣṇavism in the plastic art to the beginning of the Christian era.

Sterling has recorded that, according to orthodox interpretation, the three images of Jagannātha, Balabhadra and Subhadrā represent Viṣṇu, Śiva and Durgā, respectively and that the Jagannātha religion in its final phases sought to synthesise the three main cults of Hinduism.

—*OHRJ* Vol. XI No. 4, 1963, pp. 273-81

Devi, V. Yasoda

ŚRUTADEVĪ

High priority is accorded to learning in Jainism, and Śrutadevi is its Sarasvatī. She is a sectarian goddess, but the Jainas of both the sects admit her into their pantheon.

The name Śrutadevī speaks for the veneration the Jainas had for the Vedas. Śrutadevī presides over the preaching of the Tīrthaṅkaras and the Kevalins and has been an essential object of worship for the Jainas from early times. She has many votaries among the Buddhists and the Hindus.

Jaina iconography gives four hands to Śrutadevī and her vehicle is the swan according to Śvetāmbara sect and peacock according to the Digambara Jainas. There are several images of the goddess with hands varying from two to sixteen in number.

Of the various images of Śrutadevī, the earliest is in the Lucknow Museum dated the 54th (44th) year of the Kaniṣka era. It has only two hands. Śrutadevī of Devagarh has a lute in her hands. There is an image of Śrutadevī in the Naminātha Jinavya (between the 10th and 13th centuries) in Malkhed.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 65-68

Dhavalikar, M. K.

THE ORIGIN OF SAPTAMĀTṚKĀS

The number of names of the *Saptamātṛkās* vary in different texts. The Purāṇas give different versions of the circumstances in which they were created by Śiva, Brahmā or other gods.

Their sculptures occur only after the beginning of the Christian era and the epigraphic evidence of their existence is found first of all in the Gupta period.

There are references in the *Ṛgveda* which testify to the existence of the *Saptamātṛkās* in the early Vedic period.

In some of the figurines found in the Indus valley, the author sees the earliest plastic representation of the *Saptamātṛkās*. Furthermore, he

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establishes a similarity between the *Ṛgvedic* depiction of the *Saptamātṛkās* and the above mentioned figurines, and concludes that they were essentially water-deities that represented the seven sacred rivers of the Panjab.

—*BDCRI* Vol. XXI, 1963, pp. 19-26

Dravida, Narayana Sastri

SĀṀKHYA DARŚANA KĪ KUCHA GUTTHIYĀN (SOME OF THE PROBLEMS OF SĀṄKHYA PHILOSOPHY)

According to the Sāṁkhya, it is only in the state of feeling (*bhāvanā*) that the experiencer finds himself in closest contact with the object of its experience. Sāṅkhya recognises feeling as a means of acquiring knowledge only in its forms of unmixed pleasure, pain and insensitiveness (*jāḍya*). In states of feeling, proximity of the subject and the object is so great that it serves as an aid to the grasping of the true nature of the object. It is in the background of feeling that objects are apprehended in the shape of *guṇas*. Like the *guṇas*, pleasant and unpleasant mental states are constantly changing.

According to Sāṁkhya, change is always continuous. If, during the time, an object is being apprehended, and particular feeling lasts for sometime, it is natural to believe in the existence of a substance corresponding to that feeling, but that substantial object cannot be anything like a fixed self-sufficient substance. By its very nature there must be incessant change in it, and in a constantly changing object the simultaneous presence of different qualities is quite possible. A state of feeling does not come to an abrupt end as soon as another feeling succeeds it. It continues as a potentiality even when the next state is actualised. Hence no object is ever experienced in its pure or unmixed condition.

—*DT* Vol. IX No. 1, January 1963, pp. 23-27

Dube, S. P.

BHĀRATĪYA VICĀRADHĀRĀ MEN KARMAVĀDA (KARMAVĀDA IN INDIAN THOUGHT)

Vedic *karmavāda* is a development of the idea of *ṛta*. In the *Bṛhadāraṇyaka Upaniṣad*, *karma* is said to mean deed (*kriyā*) as well as idea (*kāmanā*).

There are three views regarding the working of *karma* in Indian thought:

(1) *Karma* acts: the Jainas, Buddhists and Mīmāṁsakas subscribe to this view.

(2) God (*Īśvara*) disposes the results of *karmas* of the *jīvas*: Rāmānuja and Śaiva-siddhāntins believe it.

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(3) *Karmas* have only apparent and no real existence. They are apparent by nescience. When prescience destroys nescience, *karma* ceases: Śaṅkarācārya was the exponent of this view.

—*Pra.* Vol. VIII (2), March 1963, pp. 193-200

Hacker, Paul

SRADDHĀ

Śraddhā is, in Hinduism, required for all the four paths of salvation, *viz., jñāna, karma, bhakti* and *yoga*. In philosophical and religious contexts, two sorts of *śraddhā* can be distinguished: intellectual *śraddhā* and ritual *śraddhā*. Intellectual *śraddhā*—faith, belief, reliance on the teacher's teaching—is a prerequisite to *jñāna*, but it occurs in the practices of *karma, bhakti* and *yoga* also. In the hymns of the *Ṛgveda*, (ritual) *śraddhā* means trust in a god who, it is hoped, will fulfill one's desires. There are always two constituents in that sort of *śraddhā*, which precedes and accompanies religious action: trust and desire. This *śraddhā* is, as it were, the vehicle that carries the desire to the deity to whom sacrifices are offered and on whom one relies for the fulfilment of one's desire. In the epoch of the Brāhmaṇas, personal religion disappears and, as a consequence of this change, the object of *śraddhā* is no longer a god, but either the officiating *ṛtvik* or the rite performed. *Śraddhā* becomes the firm belief that the rite will bring about the fulfilment of one's desire. Performance of rites without *śraddhā* is invalid; *śraddhā* is particularly the religious element in all religious actions. This view can be traced also in the *Bhagavadgītā*. As the belief inherent in *śraddhā* includes the hope that one's wish will come true, it is understandable that *śraddhā* is often co-ordinated with *satya*, truth, for *śraddhā* which will not come true is not *śraddhā* but doubt. As it is a mental effort, it could be described as a sort of *tapas* or ascetic practice.

In later times, the two constituents of religious and ritual *śraddhā* and their relationship to each other are variously modified. In the Buddhist *Milindapañha*, *śraddhā* is defined as consisting of *saṁpasādana, i.e.*, sedateness or tranquility of mind, and *sampakkhandana, i.e.*, 'leaping over'. The original 'trust' appears here in three psychological transformations. Firstly, 'sedateness' is the psychological state of a person who trusts. Secondly, the 'leaping over', *i.e.*, effort, is practised in imitation of a person who is regarded as a model in the reflexion: 'If he has succeeded, I must also succeed.' But there is no strictly personal relationship to that model person. He is only considered in order to rouse one's own self-reliance. This self-reliance, is the third transformation of trust traceable here. The interpretation of *śraddhā* given by the Buddhist thinker has strongly influenced the Hindu *yoga* and perhaps some passage in the Upaniṣads and the *Gītā* may also be explained as involving similar views. The desireless *śraddhā, e.g.*, of the *Gītā* 17, 17 may easily be interpreted as sedateness plus zeal. Zeal, corresponding to the *sampakkhandana* of the *Milindapañha*, is

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clearly a transformation of the 'desire' that from ancient times was inherent in *śraddhā*. In the explanations of *śraddhā* given by commentaries on the *Bhagavadgītā*, the two constituents—trust and desire—are always preserved, though in different variations and with occasional additions of other features. In connection with 'giving', the first of the two constituents (originally 'trust') appears as respect for the person on whom a gift is bestowed, a respect that abstains from criticising the weaknesses of the recipient of the gift, acknowledges his merits, sympathises with him, etc., the second constituent (originally 'desire') has taken the form of zeal in bestowing the gift.

—*WZKSO* Band VII, 1963, pp. 151-89

Hasurkar, Shrinath S.

THE UNDEFINABILITY OF CONTRARIETY AS PROPOUNDED BY ŚRĪHARṢA

The present study aims at an objective presentation of the main arguments that Śrīharṣa has put forth to expose the fundamental undefinability and the consequential invalidity of the concept of contrariety, and intends to throw light upon *Khaṇḍana-Khaṇḍa-Khādya* from this angle of approach. Among others, the following three definitions of contrariety are critically examined and forcefully and effectively controverted by Śrīharṣa : (1) non-co-existence of things, (2) *paraspara-pratikṣepakatvam* and (3) invariable non-existence of the being or of the non-being in a place where there is the existence of the non-being or the being.

The sub-title *anirvacanīyatā-sarvasvam* which *Khaṇḍana-Khaṇḍa-Khādya* has earned is, therefore, justifiable and the book has proved to be of great importance.

—*Med.* Vol. II Pts. 1 & 2, 1962-63, pp. 145-53

Joshi, M. V.

THE CONCEPT OF MOKṢA IN VALLABA VEDĀNTA

The school of Vallabha Vedānta lays more stress on *bhakti* than *jñāna* or *karma*. Vallabha's commentary, the *Aṇubhāṣya*, on the *Brahmasūtra*, *Tattvadīpa-nibandha*, *Subodhinī*, *Ṣoḍaśa-granthas* and other works help us in understanding his views on *mokṣa*. Vallabha tells us that there are three main types of soul, *viz.*, *puṣṭi*, *maryādā* and *prāvāhika* and declares that an *adhikārin* must have faith in his *Guru* and perform various ceremonies to wash away his impurities.

Bhakti alone is the means for liberation, *jñāna* is only accessory to it.

The dissolution of the sense-organs and mind of both *vidvān* and *avidvān* is similar up to the *nāḍī-praveśa*. But there is a difference in their

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departure. The *vidvān* goes out by the *śatādhikā* or *suṣumnā-nāḍī*. The soul of the *puṣṭimārgi-bhakta* directly merges in the *svarūpa*.

The followers of *karma-mārga* enjoy the fruits of the *karmas* in *svarga*. The *jñānis* have their liberation in the form of absorption in *akṣara*, a total merger in the *akṣara*, hence this is as good as suicide. It is through the *śuddha-puṣṭi* or *parama-anugraha* of the Lord that one becomes fortunate to get entrance into the *nitya-līlās* that go on eternally in the *vyāpi-vaikuṇṭha*. The devotee engrosses himself physically, mentally and spiritually in the *sevā* which is his life-breath. *Mokṣa* is called *sāyujya*, an absolute non-return from this state.

The *nirguṇa* and *saguṇa-mukti* have been beautifully described in the works of this school. The *puṣṭi-mārga*, *puṣṭi-bhakti* and *puṣṭi-mukti* are the key-notes in the school of Vallabha. The souls get admission only when the Lord desires so. The *śaraṇāgati*, *ātmanivedana*, *dainya*, *śraddhā* and *viśvāsa* are the characteristics. Then alone Lord makes him experience eternally the *nitya-līlā*. Vallabha's concept of *mokṣa* is the culmination of the *Path Divine*.

—*SSP* Vol. III No. 2, August 1963, pp. 69-80

Joshi, R. L.

SĀṂKHYATATTVAKAUMUDĪ (A PHILOSOPHICAL STUDY)

Vācaspati's *Sāṁkhyatattvakaumudī*, a commentary on the *Sāṁkhyakārikā* of Īśvarakṛṣṇa, is one of the standard works in the available literature of the Sāṁkhya philosophy.

The author evaluates Vācaspati's commentary in comparison with the other commentaries.

Vācaspatimiśra suggests the inequality of the Vedic actions and holds that *Prakṛti* is productive and not itself a product.

His arguments for establishing the value of inference as a means of proof and his refutation of the Cārvākas are commendable. He has tried to establish the priority of inference over the *śabdapramāṇa*. Vācaspati includes the rest of the *pramāṇas* into the accepted three. While elucidating the more technical and non-philosophical topics like error, disability, contentment and perfection, Vācaspatimiśra gives two interpretations of the five forms of perfection.

Vācaspati has tried to refute objections against *prakṛti* as the cause of the world on the lines of the *kārikā*. He has explained the *kārikās* more scientifically. The *satyārthavāda* of the Sāṁkhya is explained in detail and the possible objections are very strongly refuted. The cause of the world has been proved to be *avyakta*.

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The author discusses the difference between the philosophies of Vijñānabhikṣu and Vācaspati about the Sāṁkhya.

—*OT* Vol. VII Nos. 1-2, January-April 1963, pp. 17-36

Kale, S. V.

YOGA AND MODERN PSYCHOLOGY

Yoga is a system of physical culture. But more than that Yoga requires us to keep an eye on our subtle thought operations and to keep them on an even keel. The *yamas* and the *niyamas* are good psychotherapeutic preparations for removing the imperfections of our attitudes, all of which boil to unsteadiness in thought, feeling and behaviour and on all pervading sense of egoism.

—*JYI* Vol. VIII No. 5, December 1962, pp. 72-75; Vol. VIII No. 6, January 1963, pp. 89-92

Kulkarni, P. G.

SOME ASPECTS OF UPANIṢADIC PSYCHOLOGY

The Upaniṣadic texts try to analyse *manas, citta, buddhi, jīva,* etc. These texts belong to four chronological groups.

The Upaniṣads of the first group deal with *ātman* as the first principle. The *pañca-prāṇa* theory (*Chāndogya Upaniṣad*) is also quite significant in this connection.

The thinkers of the Brāhmaṇopaniṣadic group, the second group, expound the supreme importance of *ātman* as the basic reality in man and also in the universe. The mind, here, is regarded as the faculty responsible for thinking.

The *buddhi* is clearly distinguished from the mind according to the third group of Upaniṣadic texts.

The fourth group of texts shows its immense interest in *ātman* and develops a philosophy dominated by the Sāṁkhya and Yoga concepts.

Thus the early Vedic texts divorced soul from mind. The later portions of the *mantras* speeded it up and the Upaniṣads completed it. *Manas*, many times, figured as a governor and restrainer of the turbulent senses. There are certain terms which are almost synonyms of *manas*. The individual self was sought to be particularised by the doctrine of the five sheaths (*koṣas*). The two concepts of the *ātman* and the individual self developed simultaneously and influenced each other to reach the identification of the microcosm and the macrocosm.

—*OT* Vol. VII Nos. 1-2, January-April 1963, pp. 1-16

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Marshall, Margaret Wiley

EXISTENTIALISM: SUSPENSION BRIDGE TO INDIAN THOUGHT

(Two existentialist concepts, ambiguity and nothingness, have been discussed by the author in the first instalment of this essay. In the present essay, she continues her analysis of existentialist concepts in order to make the Oriental concepts of *nirvāṇa, mokṣa* and *māyā* more clearly intelligible).

As we might expect from our study of ambiguity, there are two possibilities present at any crucial moment of decision. The individual may, at this point of his career, slip into the vacuum of essential groundlessness by becoming hopelessly entangled in the veil of *māyā*, or he may lay hold upon divinity by rending the veil. *Māyā* may be looked upon both as obscuring the truth and as revealing it by glimpses to the earnest seeker after *mokṣa*. Though the delusions of *māyā* have no validity, we may, through the changing veil itself, discern the 'self-shiningness' of being.

Something of this revelatory and even creative aspect of *māyā* is hinted at when Heidegger says that the world, as we experience it, rests ultimately on nothingness. It must be remembered that there are almost as many concepts of nothingness as there are existentialists.

As for *mokṣa*, Heidegger, with refreshing insight, pushes his concept of freedom very close to the Indian border. It is in marked contrast with the conception of freedom usually preached by the social scientists.

The ethics of Vedānta has for its goal the realising of the unveiled Brahman. Between man as he is and as he hopes to be, lies the vast realm, which we have heard the Existentialists describe in terms of clashing opposites, of partial truths. One of the distinctive achievements of Hindu thought has been the ample provision which it makes for the various stages which men reach in this realm along the road to Brahman.

The implications of this Vedāntic view are anticipated in the Upaniṣads, whose insistence upon 'joy of harmony . . . to be derived from the struggle of discordant elements' underlies Vedānta. Movement and development are key-words in this intermediate realm, as in Existentialism, and without the contradictions there could be no life of the spirit, yet man must not lose himself in the contradictions and become so at home there that he forgets his ultimate goal.

The Jain principle of seven-fold predication, when applied to the non-absolute or the finite, leaves it solidly in place as a real concept. The Jain emphasis upon the fact that the spiritual and the material, although perhaps opposed to each other, 'do not seem to be opposed to the unity which is a synthesis of opposites' leads to the hypothesis of 'a concrete universal, a reality at once divided and united.' This sounds very much

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like the metaphysical counterpart of Jaspers' 'unfanatical absoluteness, . . a decisiveness which remains open.'

Both Existentialism and Indian philosophy agree that man must learn to live with contradictions as the very stuff out of which the higher truth is wrought. The Jainas have made the most creative use of contradiction by, first of all, taking out its sting. The Jain concept of change is not in conflict with that of persistence. Heidegger also says the same thing.

It is true that, to some, Existentialism advertises itself as atheistic and to some as theistic, but both, by their conviction that existence precedes essence, are driving towards a oneness indescribable except in terms of a paradox. As we read in the *Bṛhadāraṇyaka Upaniṣad*, this Brahman is 'unseen but seeing, unheard but hearing, unperceived but perceiving, unknown but knowing.'

There are many other areas, too, in which Existentialism and Indian thought approximate each other and in which, therefore, Existentialist literature reminds one of Indian literature. Jaspers and Emerson have re-echoed the ultimate oneness of man and man like the oneness of Ātman and Brahman preached in the Vedānta.

In Existentialism the West has come to see the necessity of an 'indefinite approximation', all the previous certainties having collapsed and hence it should be in the mood to take advantage of the freedom which can be underwritten only by non-attachment to partial truths, a process which we have seen illustrated in the Jaina doctrine of *syādvāda*.

Śrī Aurobindo, in the 19th century, set out on his quest for truth, determined not to be hampered by adherence to any creed or system. Jaspers in Germany seems to have been echoing the Bengali saint when he asserted, 'the possession of truth as though it were conclusively asserted in fact breaks communication off.'

Schopenhauer, the acknowledged father of Existentialism, was attracted by such thoughts in Indian philosophy when he came upon them in the inadequate Latin translation of the Upaniṣads by Anquetil Duperron and with a sense of having discovered the road to truth, he has written the preface to his *Welt als Wille und Vorstellung*.

—*VBQ* Vol. XXVIII No. 2, 1962-63, pp. 116-38

Mittal, Kewal Krishan

THE CĀRVĀKA ETHICS

In Indian thought, ethics has not been treated as an independent subject of study. Ethical ideas, however, are to be found in works on Polity, Law, Economics, History and Philosophy, where they are mixed up with other ideas.

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We do not possess any authentic book on the Cārvāka system of Indian philosophy. The views of this system are reproduced by the authors of books on other systems of philosophy. Hence we have perverted account of the doctrines of this system.

There is no doubt as to the importance of this school in the history of early Indian philosophy. But handicapped as we are, by not having any authentic record of this school before us, we can say that at least the ethical position of the school as presented to us is doubtful.

A follower of this school is presented as an egoistic hedonist seeking pleasure, unconnected with the question of purity or impurity of the means and morally irresponsible to the needs of his own life and those of humanity in general. But this view is not warranted by the description of the Cārvāka system given in the *Sarvadarśana-saṁgraha*. It appears that the Cārvākas wished to live in an ordered society, as they were ready to follow the commands of a king and tried to avoid superstitions and belief in the authority of a supernatural kind (the Vedas).

It would, therefore, follow that the school was a positive and rationalistic movement.

The Cārvāka system has a resemblance to Epicureanism.

—*BI(E)S*, 1963, pp. 51-59

Modi, P. M.

ŚUDDHĀDVAITA VEDĀNTA INTERPRETATION OF *BRAHMA-SŪTRA IV.* 1

The author believes that the *kārikās* and the *aṇubhāṣya*, which are both Śuddhādvaita texts, differ in their interpretation of *Brahmasūtra* IV. 1. While the *kārikās* clearly say that the seeker at this stage is a *Brahmavid* and that he has certain duties to perform while he is alive, the *aṇubhāṣya* does not emphasise these points.

The author has tried to find out an interpretation of *sūtras* IV.1. 1-19, as meant by Bādarāyaṇa himself from which he refers the reader to his *Critique of the Brahma-sūtras*, Pt. I, p. 308 ff. As to other interpretations, he thinks that the one found in the *kārikās*, though not entirely the one meant by Bādarāyaṇa himself, is the only interpretation which makes out the important fact that the subject of *Brahmasūtra* IV is the *Brahmavid*, and not the *Brahmajijñāsu*, as Śaṅkara believed. The *sūtra* tells us what a *Brahmavid* naturally does, how he naturally behaves and where he naturally lives.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 164-69

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Muni Nagaraja
BHAGAVĀN MAHĀVĪRA KĪ 2500Vīn NIRVĀṆA JAYANTĪ (2500TH NIRVĀṆA JAYANTĪ OF BHGAVĀN MAHĀVĪRA)

The Jainas would be celebrating this *Jayantī* on *Kārtika Amāvāsyā* in 1973. Regarding the date of the *nirvāṇa* of Mahāvīra both sects of the Jainas—*Śvetāmbara* and *Digambara* are in agreement. *Nirvāṇa* of Mahāvīra took place in 527 B.C., in accordance with which the *nirvāṇa-jayantī* has been proposed to be celebrated in 1973.

—*Ane.* Vol. 16 No. 4, October 1963, pp. 147-49

Naidu, P. S.
METAPHYSICAL FOUNDATIONS OF *BHAGAVADGĪTĀ*

Śrī Kṛṣṇa is the only reality behind the external world and he is also the source of Ātman. It is beyond human reason to find out the purpose behind the creation of the universe. But the *Gītā* says that *Vidyā Māyā* which is the power of Lord is responsible for the creation. The individual is a part of Īśvara Who is greater than all parts put together. Body and mind, on the other hand, evolve out of Prakṛti and are composed of three *guṇas*. Sense-enjoyment obscures the vision of the Self and creates false sense of values. This is due to *Avidyā Māyā*.

The *Gītā* is also called Yoga-śāstra. It teaches the way to the realization of the ultimate reality. *Jñāna, bhakti* and *karma* are the paths which lead to the transformation of knowledge into spiritual wisdom, beauty into holiness and good action into Godly worship. As a result, man attains *mokṣa*.

There is a scale of values for the spiritual development of man. Economic, physical, social, psychological and philosophical values lead to the supreme value of Self-realization. Of these, each preceding value is absorbed in the succeeding value. We have to transcend these values successively to reach the final goal of liberation.

—*VK* Vol. XLIX No. 10, February 1963, pp. 423-29

Nandimath, S. C.
THE ŚAIVĀGAMAS: THEIR LITERATURE AND THEOLOGY

On the basis of (1) *Viveka-cintāmaṇī* of Nijaguṇa Śivayogi, (2) *Vocana-śastra*, (3) the *Paddhati* of Īśāna-Śiva, (4) the writings of Aghora-Śiva and Rāmakaṇṭha, (5) *Siddhāntasāra-paddhati* of Mahārājādhirāja Bhoja, (6) the *Kiraṇāgama*, (7) the *Pārameśvara-tantra*, (8) the *Niśvāsatattva-saṁhitā* and *Niśvāsākhya-mahātantra*, (9) the Pallava inscriptions on the Kailāsanātha temple at Kāñcīpuram and those from Amarāvatī, the author holds that the 6th century can be taken approximately as the upper limit for the date of the Śaivāgamas.

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Kriyā-pāda, Caryā-pāda, Yoga-pāda and *Jñāna-pāda* are the four divisions of the contents of the Śaivāgamas. They seem to attach more importance to *kriyā* and *Caryā* than to *Yoga* and *Jñāna*.

The Śaivāgamas are important sources of information about town-planning, architecture, iconography and similar aspects of culture. In the Śaivāgamas, it seems that the introduction of images is primarily meant as an aid to mental concentration.

The Śaivāgamas hold the *liṅga* as a symbol of the formless Śiva. The *Jñāna-vidhi* prescribed by the Śaivāgamas contains all *vaidika* elements. In *arcanā* also the *mantras* used are Śaiva, though *Hum Phaṭ, Svāhā, Vauṣaṭ*, etc., of the *Vaidika mantras* are also present.

A Śaiva must never eat anything without first offering it to Sadāśiva. Establishment of fire also has importance. The *Kāmika* shows the superiority of Śaivism to Brāhmaṇism by laying down that the uninitiated Brāhmaṇas should use only *Vaidikāgni*—not *Miśrāgni* or *Śaivāgni*, that *Śaiva-mantras* must not be mixed with *Vaidika-mantras*, that *Homa* in the Śaivāgni is the best and that in the *Vaidikāgni* it is not good.

From the description given in the *Kāmika* it appears that in the matter of establishing fire very little of the Vaidika form is retained, yet the names of the rituals and the necessity of fire for performing them are preserved.

Nityotsava, Mahotsava and Snapana are Śaivite ceremonies unknown to the Vedas.

The Śaivāgamas believe in the efficacy of the caste system and the *Varṇāśrama-dharma* and there is no sign in them of antipathy towards the Vedas.

Of all the ceremonies, initiation is the most important. In this ceremony, the *Vaidika mantras* are not used and the process is in no way similar to the Upanayana ceremony, *Śaiva-dīkṣā* is entirely peculiar to the *Āgamas*.

The *Kāmika* insists on the initiation of women, but the sentiment of putting them in the rank of the Śūdras seems to be lingering in this Śaivāgama and for a Śūdra the *Kāmika* prescribes a different process, though the *Sāṁkhya-dīkṣā* is open to members of all castes.

From the very beginning, Śaivism seems to have strongly supported Yoga practices. The Yoga system seems to be Śaivite in its origin, as Śaivite elements are visible in the works of Patañjali.

The *Jñānapāda* deals with Pati, Paśu and Pāśa. The conception of Pati, who is Lord Śiva, is highly philosophical. His three forms—Sakala, Sakala-Niṣkala and Niṣkala indicate that God is formless and can assume

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any form. He is always in union with Śakti, who is sometimes described as his inherent power and at other times as his *dharma*. Inseparably united Śiva and Śakti are the source of the Five functions—creation, subsistence, absorption, obscuration and the bestowing of grace.

Paśus or Souls are many and are impure in origin. They are entities different from Śiva, but possess *caitanya* which is veiled by the taint of impurity—*mala*.

Pāśas are three—Āṇava, Karma and Māyā, of which Āṇava alone is the original impurity. Māyā supplies objects of experience for the soul. Along with Karma it prepares the soul to remove Āṇava.

Of the principal Śaivāgamas, the *Kāmika* and the *Suprabheda* show an Advaita tendency. Īśāna-Śiva's interpretation of Śaivism is, however, inclined towards Viśiṣṭādvaita. Nijaguṇa calls it *Cidacid-viśiṣṭādvaita*.

There is a group of Śaivāgamas which resembles closely the Śāktatantras. They attach greater importance to *mantras, cakras, yantras, mudrās*, etc. According to Saint Tirumūlar, the Veda with the Āgama is the truth, they are the words of the Lord.

The author has appended a bibliography of 45 books in English, 48 Sanskrit texts and 18 Kannada texts.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 1-48

Narahari, H. G.

NYĀYAMAÑJARĪ STUDIES (SOME WITTICISMS OF JAYANTABHAṬṬA)

Of all the Sanskrit writers on philosophy, Jayantabhaṭṭa stands foremost for his wit, humour and repartee. This article contains some of the examples of humour and wit found in the *Nyāyamañjarī* of Jayantabhaṭṭa. Unfortunately witty remarks of Jayantabhaṭṭa which have been quoted are not explained or translated in the article. To give only one example, we quote the following from the article adding to that quotation the reference and explanation which are not given in the article itself.

Aho bata ime kebhyo bibhyataḥ śrotriyāḥ paraṁ kim api vaiklavyam upāgatāḥ, kaścāyam iyān santrāsaḥ viṣayagrhaṇakāle vijñānāgrahaṇa (and not '*vijñānagrahaṇa*' as wrongly printed) *mātrakeṇa bāhyārtha-nihnava-vādinaḥ śakyāḥ śamayitum.*

Against the idealist Buddhist who holds that there are no external objects and what is given in our knowledge of the external world is only our ideas which are wrongly supposed to be external objects, the realists of the Kumārila school hold that only the external objects are apprehended by our knowledge which itself is not apprehended at the time of the cogni-

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tion of objects. That theory is held by Kumārila, according to Jayanta, in order to save the reality of external objects against the Buddhists. In doing so, the Mīmāṁsakas denied even the direct perception of knowledge to emphasise that only objects are perceived and not their knowledge. Ridiculing the theory of the Mīmāṁsakas, Jayantabhaṭṭa says "Fearing whom, alas, have these Vedic-scholars (*śrotriyas, i.e.*, the Mīmāṁsakas) developed such a defeatist mentality?. . . Why do they fear so much? The Buddhists who repudiate external objects can be silenced even by the Nyāya-Vaiśeṣika theory that 'at the time of the cognition of an object, the cognition itself is not cognized.'"

—*JKer.U* Vol. XII Nos. 1-2, (*Silver Jubilee Special*), 1963, pp. 1-5

Oberhammer, Gerhard

EIN BEITRAG ZU DEN VĀDA-TRADITIONEN INDIENS (A DISCUSSION ON THE INDIAN TRADITIONS ABOUT *VĀDA*)

In the present article, an effort is made to trace the early history of the traditions of *vāda* by comparing some of the early *vāda*-expositions such as *Carakasaṁhitā* vim. 8, 26-66, *Nyāyasūtras, Prayogasāraḥ* and the exposition of the *hetuvidyā* in the *Yogācārabhūmiḥ* and the *Abhidharma-samuccayaḥ*. In doing so, one finds similarities and dissimilarities, which lead to the conclusion that the dialectical doctrines of the oldest time, except those of the Sāṁkhya, had a common origin in the sense that they contained more or less the same views and the same topics, and that they developed slowly into different *vāda*-traditions. By 'tradition' in this context is meant a hypothetical continum, which is arrived at by putting ideas and theories of the same 'internal form' into relation with each other and by establishing thus a historical sequence according to the smaller or greater conformity with historically more clearly ascertainable theories of the same type. In the course of this article, three such traditions are distinguished: (*a*) the tradition of the *Nyāyasūtras*, (*b*) the tradition of the Yogācāra-dialectics and (*c*) the tradition of the ten-membered proof mentioned by Pakṣilasvāmin in his commentary on *Nyāyasūtra* I, 32.

(*a*) The tradition of the *Nyāyasūtras* takes its origin from a form of *vāda*-doctrine, which seems to be presupposed by Caraka. The *vāda*-exposition of Caraka itself is already a younger stage of development and corresponds roughly to the 'pre-form' of the first and fifth *Adhyāyas* of the present *Nyāyasūtras*, though it is not identical with it. Through a re-arrangement of the set of dialectical topics, this earlier form was then changed into the *vāda*-manual which has been supposed by W. Ruben and G. Tucci to correspond to the first and fifth *Adhyāyas* of the *Nyāyasūtras*. This manual was later enlarged by adding the second *Adhyāya* or at least parts of it (most probably after Nāgārjuna) and later on the third and fourth *Adhyāyas* of the *Nyāyasūtras*.

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(b) From this *vāda*-tradition branches off another one before the time, when the *vāda*-exposition of Caraka was written. It becomes ascertainable first in the doctrine of the eight *vādadharmaḥ* as preserved at the beginning of the *Prayogasārcḥ*. This tradition develops into the *vāda*-doctrines as exposed in the *Yogācārabhūmiḥ* and later into those expounded by Asaṅga in his *Abhidharmasamuccayaḥ*.

(c) The third dialectical tradition takes its origin in circles other than those in which the other two *vāda*-traditions had arisen. It can be traced to those teachers who had used the *tarka*-concept in connection with the *anumāna* and must have developed later on into the doctrine of the ten-membered proof testified in the *Nyāyabhāṣya* and the *Yuktidīpikā*. This logical tradition seems to have had a certain relation also to the *tantrayuktayaḥ* and to have developed mainly in Sāṁkhya circles.

In an appendix to this article, it is shown through the analysis of the *Nyāyabhāṣya* on the *Nyāyasūtra* I.1.5, that there must have been at least two *Nyāya*-commentaries before the time of Pakṣilasvāmin. Whether the authors of these commentaries were commenting only on the old *vāda*-manual (first and fifth *Adhyāyas* of the *Nyāyasūtras*) or on the entire *Nyāyasūtras* cannot be ascertained.

—*WZKSO* Vol. VII, 1963, pp. 63-103

Pandeya, K. C.

ŚAIVA-DVAITADARŚANAM (PHILOSOPHY OF ŚAIVA DUALISM)

The author has thrown light on the philosophical elements of this philosophy while discussing its historical growth.

The tradition of Śaivism goes back to Harappa and Mohenjo-daro. According to the philosophers of Kashmira, like Somānanda and Abhinavagupta, Śaivāgama is without beginning like the Veda. Modern scholars have shown that Śaiva philosophy dates from the 2nd century A.D., because in the *Vedānta Sūtras* of Bādarāyaṇa this view is rebutted. So far two philosophies of Śaiva dualism have come to light: (1) Pāśupata philosophy and (2) Siddhānta-dvaita philosophy, but we have no text of the Pāśupata philosophy. We can reconstruct its doctrines from later works like the commentaries of Śaṅkara. On the other hand, we have ample literature on the Śaiva *Dvaita Siddhānta*, which was once popular in Kashmira, Madhya Pradesh, Gujarat, Kanauj and South India. Its doctrines are originally differing from those of other Indian systems of thought. According to them, the three basic principles are *Śaiva, Puruṣa* and *Mahāmāyā*. Within their framework function the thirty-three elements, about whose specification there is a difference of opinion among the commentators. The author has

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dwelt at length on the three basic principles of this philosophy and discussed its conception of *mokṣa*.

—*SS* Vol. XVIII Nos. 1-2, 1963, pp. 1-26

Pandeya, K. C.

ŚAIVĀDVAITA-DARŚANAM (THE PHILOSOPHY OF ŚAIVA MONISM)

Under this philosophy there are four doctrines: Nandikeśvara Darśana, Pratyabhijñā Darśana, Krama Darśana and Kula Darśana — each having its independent development and literature. Among them Nandikeśvara is the oldest. Its expounder Nandikeśvara is believed to be the teacher of Pāṇini. His commentary on the 14 Śaiva-sūtras is the first work on Śaiva monism. The main doctrines of this philosophy are the following:

Śiva creates the world by his free power (*svātantryavāda*). Śiva is monistic (*advaitavāda*), and the world is a mere appearance (*pratyayavāda*). *Nirguṇa Brahman* and *Saguṇa Īśvara* both are one. There are 36 elements in the world with Śivatattva as the 37th. The influence of this philosophy is perceptible in the works of Pāṇini, Patañjali, Bhartṛhari, Kaiyaṭa and Nāgeśa.

Somānanda, the teacher of Abhinavagupta, has presented Śaivādvaita as *Pratyabhijñā* philosophy. His time is 9th century. After him, Utpala and Abhinavagupta wrote on it. This doctrine is also known as *svātantrya-vāda, ābhāsa-vāda, sāṁvidadvaita-vāda, yathārthapratyaya-vāda, kāśmīra-Śaivādvaita-vāda*, etc. The author has pointed out the differences between this doctrine and other monistic ones. He has also discussed its influence on the works of the grammarian Bhartṛhari.

—*SS* Vol. XVIII Nos. 1-2, 1963, pp. 65-100

Pandeya, K. C.

ŚAIVĀDVAITĀDVAITADARŚANAM (ŚAIVA PHILOSOPHY OF *DVAITĀDVAITA*)

The author has discussed the Dvaitādvaita Lakulīśapāśupata philosophy and shown how it influenced the Viśiṣṭādvaita doctrine of Śrīkaṇṭha which is not very much different from that of Rāmānuja.

The inscriptions from Mathurā and Somanātha and the data of the *Vāyupurāṇa* and the *Saḍdarśanasamuccaya* of Rājaśekhara prove that this doctrine originated in the 2nd century and was specially connected with the *Kṛṣṇa-Yajurveda*.

This doctrine is independent of other Pāśupata philosophies. According to it, there are five elements:

1. Pati (The cause of the universe)

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2. Paśu (His activity)
3. Yoga
4. Vidhi
5. Duḥkhānta (*Mokṣa*)

The author has dealt with all of them and elucidated the difference between Bhedābhedavāda of this philosophy with other similar doctrines.

—*SS* Vol. XVIII Nos. 1-2, 1963, pp. 27-64

Pandeya, K. C.

THE THEORY OF ŚABDA-BRAHMA

Quotations are given from the *Ṛgveda*, the *Aitareya Brāhmaṇa*, the *Ṣaṭ-cakra-vṛtti*, the *Mahābhārata* and the *Śrīmad-bhāgavata*, purporting to say either that speech is Brahma or that it is the first to be manifested and is the source of all created things. The author is of the opinion that the seers believed the word to be possessed of an unlimited power and, therefore, it has been identified with Brahma or the Supreme Spirit.

—*Bha.* No. VI Pt. 2, pp. 102-4

Paradkar, M. D.

SIMILES IN VIJÑĀNABHIKṢU'S *YOGA-SĀRA-SAṄGRAHA*

Upamās are of immense help in elucidating abstruse matters in the *śāstra* and go a long way in bringing such matters within the reach of a general reader.

Vijñānabhikṣu's contributions to the Sāṁkhya and the Yoga have been accepted to be very valuable. The *Yogasāra-saṅgraha* is a very useful manual on the *Yoga-śāstra*.

In this work, Vijñānabhikṣu has explained his points of view with the help of manifold similes. But he was not primarily interested in similes as such and it is quite natural that he is regardless of the form in expressing them.

—*OT* Vol. VII Nos. 1-2, January-April 1963, pp. 37-42

Ranganathananda, Swami

OUR SPIRITUAL HERITAGE

The *Kaṭhopaniṣad* is mainly comprised of a dialogue between Naciketa, a young student and Yama, his teacher. Naciketa's contemptuous attitude towards the material world, his searching questions about life, death and life hereafter as well as his yearning for the ultimate reality convinced Yama that he was the fittest student for reaching the Brahmavidyā.

Thereafter, Yama begins his exposition with a pointed reference to good life as the ethical precondition to spiritual realisation. Then he explains

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Śreyas as *Vidyā*, and *Preyas* as *Avidyā*. As Naciketa prefers the former to the latter, he leaves no doubt, if there was any at all, in his teacher's mind that he was the fittest aspirant for *Parā-vidyā*, the highest knowledge by which the Imperishable Reality is realised.

—*BRMIC* Vol. XIV No. 10, October 1963, pp. 369-77;
No. 11, November 1963, pp. 405-14;
No. 12, December 1963, pp. 441-47

Ray, S. N.

SŪRYA UPĀSANĀ KĀ ĀDI PAURĀṆIKA SVARŪPA (PAURĀṆIC FORM OF SUN-WORSHIP)

Sun-worship of the Vedic origin is also found in the *Vāyu*, *Brahmāṇḍa*, *Viṣṇu* and *Matsya Purāṇas*. But they do not refer to the worship of the Sun in the form of image installed in the temples. However, in the *Vāyu* and *Matsya Purāṇas*, the images of the Sun are mentioned. In the 93rd and 94th chapters of *Matsya Purāṇa*, many fasts, pertaining to Sun-worship as well as worship of the nine planets, are described, but there is complete silence about the *Maga purohita* associated with Sun-worship. Thus, it is doubtful whether these *purohitas* played any part in the evolution of this form of the Sun cult.

—*BS* Vol. VIII No. 2, April 1963, pp. 27-37

Rocher, Ludo

BHAGAVADGĪTĀ 2.20 AND *KAṬHOPANIṢAD* 2.18, A NEW INTERPRETATION

Discarding a number of interpretations on the *Bhagavadgītā* 2.20, the author puts forth his own and argues that he does not consider *bhūtvā* to be the verb of a subordinate clause as against *bhavitā* which would be the main verb. In his opinion, it is imperative to take both verbal forms as co-ordinated, such being required by the presence of the conjunction *vā*. He thinks that the author wanted to say that the *ātman* is not something *bhūtvā*, *i.e.*, not something 'having been'. *Bhūtvā* expressing *bhūta*, 'the past', is an excellent counterpart of *bhavitā* denoting *bhaviṣyat*, 'the future'. To render the idea more freely, the existence of the *ātman* neither has an end nor a beginning. It seems to him that the author of *Bhagavadgītā* 2.20 already poetically expressed what would later on be covered by two technical terms of the Naiyāyikas. The *ātman* being a *na bhūtvā* means that it is not subject to *dhvāṁsābhāva*, its being *na bhavitā* corresponds to its not being subject to *prāgabhāva*. The *Kaṭhopaniṣad* 2.18 is very much identical with the *Bhagavadgītā* 2.20. But Śaṅkara does not make any effort to compare the Upaniṣad with the *Gītā* and to explain them against an identical background. In the author's opinion, *Kaṭhopaniṣad* 2.18 marvellously fits in with the idea expressed in the *Bhagavadgītā* 2.20.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 45-58

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Sarma, R. Naga Raja

STUDIES IN *NYĀYA-SUDHĀ*

Nyāya-Sudhā is a work belonging to the Mādhva School of Vedānta which is a dualistic school. *Nyāya-Sudhā*, the subject matter of the present study is different from the well-known *Nyāya-Sudhā* of the Pūrva-Mīmāṁsā school which is a commentary by Bhaṭṭa Someśvara on Kumārila's *Tantravārtika*. The present work is a commentary named *Nyāya-Sudhā*, also called *Sudhā* by Jayatīrtha on *Anuvyākhyāna* (a commentary on Vedānta by Madhva). *Nyāya-Sudhā* is Jayatīrtha's *magnum opus*. The study has run in several numbers of the Journal; it started with December issue, Volume III in 1958. In one of his previous articles of the series (September 1959), the writer maintained that in *Nyāya-Sudhā*, philosophical, logical and argumentative forces in favour of *dvaita* (theory of dualism) have been consolidated and marshalled in a methodical, controversial and constructive way that is unique and unparalleled in the history of India's philosophical evolution.

The present article is concerned with the controversy regarding bondage, transmigration, *avidyā* and salvation between the two schools, namely, those of Śaṅkara and Madhva. The latter school gives arguments to refute the stand of the former.

—*IPC* Vol. VIII No. 3, September- December 1963, pp. 125-35

Sastri, I. C.

KAŚMĪRA KĪ ŚAIVA PARAṀPARĀ (THE ŚAIVA TRADITION OF KASHMIR)

The oldest religion of Kashmir is Śaivism. Abhinavagupta occupies the same position in the Śaiva tradition as Śaṅkarācārya does in Vedānta. He has written commentaries on almost all the authentic Śaiva texts. Śaiva philosophy is called *trika*, because according to it, the whole universe is divided into three primeval substances—*Śaiva*, *Paśu* and *Pāśa*.

Śaivism accepts the 25 *tattvas* of the Sāṁkhya philosophy, Advaita Vedānta considers Brahma to be real and appearances to be illusory. On the other hand, Buddhism considers the ever changing phenomena to be real and all permanence to be illusory. The *Trika* philosophy regards them both to be real and is in this way a synthesis of two conflicting theories.

Budding of Śiva in the form of *aham* is *śakti*, which divides itself into subject and object, which are not separated from each other, but constitute the two distinct aspects of one and the same reality and this is the characteristic feature of Śaiva-Siddhānta.

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The practice of Śaivism is in fullest accord with the *Kuṇḍalinī* and other systems of Yoga. In one word, we can call it a perfect philosophy of life in all its fulness and completeness.

—*Saṁ*. Vol. V No. 1, 1963, pp. 41-44

Schmithausen, L.

VORSGELUNGSFREIE UND VORSTELLENDE WAHRNEHMUNG BEI ŚĀLIKANĀTHA (UNIMAGINARY PERCEPTION IN ŚĀLIKANĀTHA)

In Śālikanātha of Prabhākara school of Mīmāṁsā we find a clear and detailed description of the central theory of non-conceptual (*nirvikalpaka*) and conceptual (*savikalpaka*) perception, which shows a close similarity with the theory of Kumārila. This is astonishing inasmuch as the ontological basis of the Prābhākara-Mīmāṁsā does not correspond to that of Kumārila, but to that of the Nyāya, and we, therefore, would expect a connection with the Nyāya. And in fact Śālikanātha does not seem to have taken this theory directly from Kumārila, but through the Nyāya. Actually we find this theory in Vācaspati and Śrīdhara too, and Vācaspati expressly refers to his teacher Trilocana. Trilocana seems to have started a dependance of the Nyāya on the Mīmāṁsā school of Kumārila, especially with regard to the transformation of the theory of the conceptual and non-conceptual perception according to Kumārila.

—*WZKSO* Band VII, 1963, pp. 104-15

Schneider, Ulrich

DIE KOMPOSITION DER *AITAREYA-UPANIṢAD* (THE COMPOSITION OF *AITAREYA-UPANIṢAD*

The contents of the first three adhyāyas are clear. The first deals with cosmogony with *ātman* as creator. The second contains three-fold birth of *ātman* and the third describes the character of *ātman*.

The first *adhyāya* closes with the origin of man in the history of creation itself. Herewith the theme of the second *adhyāya* is introduced. Three further births of the *ātman* are discussed and then the author concludes that the second adhyāya is a later and significant continuation of the first adhyāya, the connecting link being the birth of *ātman*.

The second adhyāya, which is dominated by the theme 'birth' closes with the *mukti* teachings. This association helps in linking up the third adhyāya. Here the main aspect is not of the birth of *ātman* that continues, but of its *mukti*. If we compare the end of both adhyāyas, we find that the nature of *ātman* is recognised as *prajñāna* and this *prajñāna* is ultimately identical with Brahman. So *Prajñāna-ātman* can hardly be anything different from Brahman.

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It is certain that in the third adhyāya, we have *ātman-Brahman* theory. If we imagine that the *mukti* means going to heavenly world, there is an influence of folk religion, a simple way of thinking. It is difficult to say whether there is any influence of other philosophical teachings in the third adhyāya. It is clear, however, that five elements are named there. We, therefore, presume that they point out to Sāṁkhya or to pre-Sāṁkhya state prior to early Buddhism, for Buddhism presumes only four elements.

—*IIJ* Vol. VII No. 1, 1963, pp. 58-69

Shastri, P. S.

NATURE OF THE SOUL IN INDIAN THOUGHT

According to the Mīmāṁsā system, the self is of the nature of consciousness, which is the same as intelligence.

The Buddhists consider the self to be a continuation of casual series, but, according to the Advaitavāda, it is a foundational principle, which can be intimatively preceived.

The self cannot be an aggregate of the body, sense organs, mind, intellect and sensation. The sense organs, the mind and the intellect, are merely instruments used by the self, which is distinct from them. The idea of the causal series of cognition making up the soul, places greater emphasis on the sense organs. Hence the Buddhistic view is untenable.

Rāmānuja makes the self an aspect or element of the Deity. But any aspect or element of something other than itself can have neither personality nor freedom.

The self or soul is consciousness, intelligence. It remains unaffected by the impact of the evolutes of *Prakṛti*.

Sarvajñātman and Prakāśātman accept the *pratibimbavāda*, according to which the finite centre of consciousness is a reflection. Sureśvara accepts the *ābhāsavāda*, according to which the self is a reflection which is similar to the original but different from it. It is unreal in the sense that it has no existence of its own.

The Vaiśeṣikas hold that the individual soul is not intelligent by nature, since no intelligence is found in the state of deep sleep.

According to the Advaita Vedānta philosophy, the soul is infinite, but so long as it is imagined to be associated with intellect and the like, it is taken to be finite. Its connection with intellect makes it appear as the individual soul.

The individual soul is related to the Absolute as the sparks to fire. It is not in reality a part, but an imagined part. The Absolute is not affected by pleasure and pain experienced by the individual.

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Pure bliss, experiencing and eternality appear to be the properties of consciousness. Pure consciousness is always self-revealing and the seeker of the Absolute is said to arrive at an intuition of the Absolute after he goes through an uninterrupted meditation.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 126-51

Shrivastava, S. N. L.

THE RAPPROCHEMENT OF EASTERN AND WESTERN PHILOSOPHIES

We have divided the world into East and West, but the contrast is not one which affects philosophy. As distinguished from religion, culture, social behaviour, style of living, forms of government, etc., philosophy has not been different in the East from what it has been in the West. An appreciable degree of kinship exists between the philosophy of Rāmānuja and James Ward, between the idealism of Berkeley and that of the Vijñānavādī Buddhists, between the monadology of Leibnitz and the doctrine of Nigodas of the Jainas, between spiritual pluralism of McTaggart and the Sāṁkhya philosophies and so on. According to Frederic Speigelberg, there is a great deal of similarity between Heidegger's existentialism and certain aspects of Indian thought as represented in Śrī Aurobindo.

The Easterner's insistence on intuition or realization of Truth does not mean that he advocates abjuring reason. On the other hand, *manana*, which is rational reflection, is given its full due.

The possibility of the emergence of a world philosophy can be ruled out *ab initio*. Philosophical diversity will always remain and we cannot talk of a combination of Western and Eastern philosophies. There are many philosophies on both sides and philosophy is an on-going, forward-moving process. What is required is an ever increasing impact of Eastern philosophy on the Western and *vice versa*. A deeper study of each other's thought will bring into clearer relief the similarities that exist qetween them.

—*AP* Vol. XXXIV No. 8, pp. 346-52; No. 9, pp. 398-404

Sinha, A. K.

THE NATURE OF GOD ACCORDING OT ŚAṄKARA AND F. H. BRADLEY

According to Śaṅkara, Īśvara is the determinate Brahman, an empirical being. He is Brahman conditioned by *Māyā*. Through proper understanding of the nature of Īśvara, one discovers Īśvara to be an appearance only. With the apprehension of the true nature of the Brahman, the apparent nature of the Jīva, the world and Īśvara is destroyed and everything is apprehended as pure identity.

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Both Īśvara and Jīva are the products of *Māyā*, but Īśvara is bound only by the *sattva* aspect of *māyā*. Īśvara, therefore, is omnipotent, omniscient and relatively pure and perfect. Jīvas, on the other hand, are ignorant, selfish and egoistic. Both Jīvas and Īśvara have only apparent reality so far as their *māyā* aspect is concerned, but in their ultimate essence they are identical with Brahman.

To prove the existence of Īśvara, Śaṅkara advances cosmological, teleological, moral and theological arguments.

According to Bradley, we cannot reconcile the idea of God with the conception of the Absolute, for in that case the former becomes a separate part within the latter. The undifferentiated reality cannot contain separate reality within itself. Personal God is, therefore, only an appearance within reality and He disappears into the Absolute and with Him religion too.

Both Śaṅkara and Bradley give a very high position to religious experience in the process of knowing the ultimate reality. But Bradley maintains that religion is higher than philosophy. According to Śaṅkara, however, intellectual understanding of the nature of reality is superior to unreflective faith. According to Bradley, God is a finite personality which can never become identical with the Absolute at any stage of his existence. In Śaṅkara's view there is identity of the being of Īśvara with the being of Brahman.

Śaṅkara's viewpoint about the nature of God is superior to that of Bradley with regard to the former's greater emphasis on metaphysics than on religion.

—*IPC* Vol. VIII No. 3, September-December 1963, pp. 167-77

Sitaraman, M. V.

SĀVITRĪ, THE MOTHER

Sāvitrī, the well-known heroine of Hindu mythology, has achieved, within herself, an integral transformation of consciousness in the supreme Gnosis and her *sādhanā* and *siddhi* are symbolically revealed by nature. She has discovered herself as the 'Divine Spirit's Power', *parā-prakṛti*. Slowly, but surely and irresistibly, the Gnosis interpenetrates her environmental consciousness, which envelopes her. Gnostic prakṛti forms the connecting medium between her personality and the outer world. Light and Bliss radiate from her to all around and to all mortals, even the petty, the lowly and the lost.

The Yoga of Sāvitrī deepened her love for and vision of her husband, Satyavān. This legend symbolises the great truth of the eternal love of the Divine Mother, who is Sāvitrī, for the human soul caught in the web of time and circumstances.

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To live in the psychic consciousness of complete consecration and surrender to the Divine Love and Light is to enter the Path of God. The state of perfection in the Path of God is embodied by Sāvitrī, the Mother.

—*Adv.* Vol. XX No. 1, pp. 31-42; No. 2, pp. 25-38

Sprochoff, J. F.

DIF IDEE DER JĪVANMUKTI IN DEN SPATEN UPANIṢADS (THE IDEA OF *JĪVANMUKTI* IN THE LATER UPANIṢADS)

The terms *jīvanmukta* and *jīvanmukti* are found in the *Muktika Upaniṣad* of the Vedānta school. According to S. Dasgupta and P. Deussen, it is the only Upaniṣad containing the term *jīvanmukta*. But S. G. S. Sadhala says that these terms also occur in *Sāmānyavedānta* and Yoga Upaniṣads. These words are also found in the Upaniṣads of the Vaiṣṇavas and the Śāktas.

Muktika Upaniṣad, as other minor Upaniṣads, contains theory of *Jīvanmukti*. *Jīvanmukti*, here, is closely connected with *videhamukti*. On the other hand, salvation after death receives a greater degree of identification with the Absolute. The study of *Muktika Upaniṣad* leads to knowledge and passionlessness—two main pre-conditions for salvation. One who puts these techniques in practice and really knows the *Brahman* is a *jīvanmukta*.

In some other Upaniṣads, *yoga* takes place of *vairāgya*. *Jñāna* and *yoga* are related as *kāraṇa* and *kārya*. Yoga is more important even than *Jñāna*. It frees us from everything. Freedom is a state when all bonds of the world are un-knotted and this state leads to *jīvanmukti*.

Samādhi is the most important part of *yoga*. It leads to disappearance of sense-experiences. Another medium, besides, is *mano-nāśa*. One cannot lead to the goal without the other, according to the *Annapūrṇā* and *Yogavāsiṣṭha Upaniṣads*.

The relationship of *jīvanmukta* with the world is described in diverse ways. On one side, the world continues to exist objectively, but on the other side, it does not exist subjectively. For the *jīvanmukta*, his own body and, as a matter of fact, other worldly things, do not exist. He is quite indifferent towards the ways of the world. The divine centre within himself controls his activities.

According to *Hayagrīva Upaniṣad*, knowledge of certain *mantras* leads to *jīvanmukti*. Sometimes such *mantras* appear to be senseless. Sacrifices and ascetic exercises also help in attaining *jīvanmukti*.

There are some other Upaniṣads which contain the idea of *jīvanmukta* and *jīvanmukti*. For example, *Svasaṁvedya Upaniṣad* says that one who completely realizes the non-duality attains *jīvanmukti*. *Nāradaparivrājaka Upaniṣad* and *Nirvāṇa Upaniṣad* say the same with varying details.

—*WZKSO* Band VII, 1963, pp. 190-208

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Steinkeliner, E.

ZUR ZITIERWEISE KAMALAŚĪLA'S (ON THE WAY OF PRESENTATION IN KAMALAŚĪLA)

This paper is a contribution to the regaining of the philosophical thought of the Nyāya between Diṅnāga and Dharmakīrti. By comparing the quotations in the *Tattva-saṅgrahapañjikā*, which Kamalaśīla attributes to Uddyotakara, with the *Nyāyavārttikam*, it has been determined to what extent Kamalaśīla's manner of quoting sources of the early Nyāya is reliable in general. Another result of this investigation has been the fact that in different cases, Kamalaśīla has used sources which are not identical with the *Nyāyavārttikam*, but which have been used by the author of the *Nyāyavārttikam* too. Regarding the relation between Uddyotakara and Bhāvivikta, a strong connection can be assumed and confirming the research of G. Oberhammer (*cf.* his article: 'On the sources in Jayanta Bhaṭṭa and Uddyotakara', Vol. VI of this Journal, p. 133) the date of Bhāvivikta can be fixed in *ca.* 520-580.

—*WZKSO* Band VII, 1963, pp. 116-50

Taimini, I. K.

THE CONCEPT OF DAKṢIṆĀMŪRTI

The author points out that according to Hindu scriptures God and the Guru are one and the same and the disciple should, under no circumstances, imagine that they are different. He refers to *Yoga-sūtra* (I.26), according to which God (Īśvara) being unconditioned by time, is the teacher even of the Ancients.

The Ideal of the Deity in His function of a Teacher has been symbolized in the Hindu scriptures as Dakṣiṇāmūrti. The clue to the name is found in the *Dakṣiṇāmūrti Upaniṣad* where it is stated that *Dakṣiṇa* stands for *buddhi*, that spiritual faculty in us which enables us to perceive truth directly. So Dakṣināmūrti means the embodiment of *buddhi*, the symbolic representation of that function of Divine Consciousness within us which enables us to realise and become aware of spiritual truths.

—*Theo.* Vol. 84 No. 9, June 1963, pp. 155-62

Thakur, Anantlal

THE LAKṢAṆAMĀLĀ OF UDAYANĀCĀRYA

S. Subrahmanya Sastri edited and published a small work called *Lakṣaṇamālā* of an anonymous author, and attributed the treatise to Śivādityamiśra. The author of this article does not take it to be a work of Śivāditya, but holds that it is the lost *Lakṣaṇamālā* of Udayana, the Nyāyācārya. He advances several arguments in support of his view.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 174-81

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Upadhyaya, A. P.

GĪTĀŚĀSTRA KĀ CARAMA LAKṢYA (THE AIM OF THE *GĪTĀ*)

The author has shown that the main object of the *Gītā* is to preach salvation through *Karma-yoga*. One objective to this can be on the ground that salvation comes from the cessation of karmas; knowledge puts an end to the *karma*; *karma* can never destroy *karma*; hence salvation is not possible through *karma*. But when the *karmayogin* gives up the sense of egoism or attachment and surrenders his *karmas* to God, his *karmas* attain the form of *Jñāna* and leads to salvation.

—*Pra.* Vol. VIII(2), March 1963, pp. 113-30

Varadachari, V.

VYOMAVATĪ, NYĀYAKANDALĪ AND KIRAṆĀVALĪ (RELATIVE PRIORITY AMONG THESE WORKS)

The *Vyomavatī* of Vyomaśivācārya, the *Nyāyakandalī* of Śrīdhara, the *Kiraṇāvalī* of Udayana and the *Līlāvatī* of Śrīvatsa are the commentaries on the *Padārthadharma saṁgraha* of Praśastapāda which is an independent treatise on the Vaiśeṣika system. Out of these four commentaries, the last is not extant.

A comparison of the thought-contents of the passages in these three commentaries reveals the fact that Śrīdhara had *Vyomavatī* before him when he wrote *Nyāyakandalī*, and the *Vyomavatī* and the *Nyāyakandalī* were available to Udayana when he wrote the *Kiraṇāvalī*.

In the last part of the article, the author discusses the dates of the authors and their works. Vyomaśiva is said to have lived about 950 A.D. Śrīdhara gives 991 A.D. as the date of the composition of the *Nyāyakandalī*. The date of the composition of the *Kiraṇavalī* is given by Udayana as 984 A.D. Udayana's date must be about 1050 A.D. The *Kiraṇāvalī* must have been composed about 1060 A.D.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 168-74

Varadachari, K. C.

PSYCHOLOGY AND RELIGION AND SPIRITUALITY

Society is one with religion in so far as it resists the lower individualism. It is also its opposite, as it resists the higher individualism as well. The psychologists of religion are confronted with an asocial socialism of religious experience as well as an anti-individual super-terrestrialism. All this leads to the question—what is man, who seeks meaningfulness of himself and his being in this world or in himself.

Upaniṣadic psychology has analysed the basic levels of our existence into (1) the physiological, (2) the vital, (3) the mental, (4) the supramental, (5) the transcosmic and (6) the absolutely transcendent. These are the

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dimensions of human personality according to the Upaniṣads, the first three of which correspond to *tāmasika, rājasika* and *sāttvika* levels. The fourth is the level of *vijñāna,* which almost abolishes the mental individual. It is called real knowledge. In contrast to it, the other levels of our existence, mental, etc., are ignorance. It makes one enter into the cosmic consciousness. One school of yoga-psychology considers it necessary to give up the mental, vital and physical levels. Another school believes that we can experience the cosmic and transcosmic even in this body. A third school holds that *vijñāna* can transform ignorance itself and make this congregate immortal and full of divine cosmic being.

The further transcendent development of the cosmic consciousness is called *ānandamaya-kośa*. This is the Self beyond which we cannot go. This is the true Self which can discard its body without any loss to its own enjoyment or being.

The absolutely transcendent state is utterly formless and nameless. This entails a loss of all experience, including religious experience, and also a technique of realising the fullness of each lower level in the higher one. This technique brings about liberation and not annihilation.

We require a new psychology based on the recognition of these dimensions of personality, a psychology which recognises the continuity of the physical-vital-mental with the cosmic and the supracosmic.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 152-63

Yamasaki, Tsugihiko

THE CONCEPTION OF *SVATAḤPRĀMĀṆYA* IN THE *MĪMĀMSĀ ŚLOKAVĀRTTIKA*

In this article, the author discusses Kumārila Bhaṭṭa's arguments in support of the *svataḥprāmāṇya* theory as propounded in the *Ślokavārttika* (*codanā-sūtra*).

The conclusion derived by the author is, that cognition is produced by means of the contact of the sense and the object. Its being produced is nothing but its operating as intuition. Intuition reveals the pure object or the individual and results in judgment of discrimination. There is no intermediate link, according to Kumārila, between the rise of cognition and the revelation of the real object. Thus, cognition is not only independent of anything else in its origination, but also it is independent in its operation. Therefore, so long as discrepancies in its cause are not discovered, cognition cannot be erroneous. All cognitions possess self-validity.

—*JIBS* Vol. XI No. 1, January 1963, pp. 32-37

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XIII. POSITIVE SCIENCES

Bapat, P. V.

ŚLĪPADA (ELEPHANTIASIS) AND A REMEDY FOUND IN A PĀLĪ COMMENTARY

The *Sāmanta-pāsādikā*, a commentary on the *Vinaya* in Pālī gives a very interesting comment on the term *Sīpadī* (*Ślīpadī* in Sanskrit). It says that a person, suffering from it, should not be admitted to the life of a Buddhist recluse. But it adds that in the preliminary stages this disease is curable and when thus cured of his deformity, a person can be admitted to the order.

This is a well-known disease even now in India and Āyurveda texts have described it and suggested medicines for it. The method given by the Pālī commentator is slightly different from those given by the Āyurveda texts. The Pālī commentator says 'Put a poultice-bandage (*upanāha*) for sudation around the leg, and put it in a watery pit. Fill that pit with watery sand.' This remedy seems to be reasonably effective, as it has all the characteristics of fomentation, sudation, unctuousness and saltishness that have been recommended in Āyurveda.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 196-200

Das, Harish Chandra

THE ECONOMIC LIFE OF THE DOMS OF BARBARIA (A VILLAGE IN NORTH BALASORE)

Food quest is the central theme in the life of the Doms. They get their living mainly from basket-making and playing on drums and partly from fishing and agriculture, in which they are indifferent and, so to say, inefficient.

They are specialists in bamboo-craft and manufacture of baskets, in which a great deal of cooperation between men and women of the family is necessary. In the organisation of band-party and drum-beating, we find a clear-cut division of labour and organised leadership.

They have not yet been able to use much above the subsistence level. They do not have plenty to store for the future, but they generally do not face famine conditions.

Rice and fish form their staple food; daily expenditure in a family containing of three adult members is about Rs. 3/-. They have to spend

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some amount on clothes, but a woman has to manage the whole year with a pair of *sarees* and a man with one *dhoti*, two napkins and one half-shirt. Liquor is another item of their expenditure.

Special occasions necessitate a considerably larger expenditure. To meet these expenses they run into debt and pay as much as 25% interest.

—*OHRJ* Vol. XI No. 4, 1963, pp. 260-65

Hermanns, P. M.

WEISSE AND SCHWARZE MAGIE BEI DEN BHILS VON ZENTRAL-INDIEN (WHITE AND BLACK MAGIC AMONG THE BHILS OF CENTRAL INDIA)

According to the Bhils, men lived in heavenly conditions at the beginning of the history. They knew neither sickness nor suffering nor death. They were happy and worshipped the Highest Being. Gradually a change came. The evil came in the form of the ancient witch and with it came disease, misery and finally death. The witch and her followers are the representatives of the black magic, which harms men. In order to resist this evil, God created the ancient Barwo, whom He equipped with extraordinary magic powers. When he was defeated and killed, his pupils were still uninitiated into the order. God, therefore, created the protecting spirits for them and increased their powers by means of magical instruments. Thus Barwos are the representatives of the white magic, which resists the black one. White magic came into being through God's injunction, so it is a part of religion. Black magic aims at winning over the superterrestrial, gods and spiiits, in order to use them according to its plans to harm others. White magic is directed by the superterrestrial and the spirits to resist the evil and to assure the welfare of men.

The views of Bhils about religion and white and black magic are not an isolated case. Something has been found among many other Indian primitive folks—Gonds, Korkus, Korwas, Oraons, Mundas and Lepchas, etc.

—*ZE* Band 88 Heft 1, 1963, pp. 116-20

INDIAN MEDICINE IN ARABIAN TREATISES: *FIRDAUSU'L HIKMAT* OF ALI B. RABBAN-AL-TABARI

In the last discourse of the last part of the *Firdausu'l Hikmat*, Ali has referred to four Indian books from which he has summarised the Indian system of medicine. These are (*a*) *Caraka*, (*b*) *Suśruta*, (*c*) *Nidāna*, and (*d*) *Aṣṭāṅgahṛdaya*.

Chapters 1 to 34, Discourse IV, Part VII—the portion of the book dealing with Indian systems of medicines are translated into Germany and annotated by Alfred Siqqel. A critical estimate of this translation is given by A. Spitaler in the C.S.I. 1953.

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Mayerhof disagrees with the opinion of Siddiqi that ar-Razi studied medicine at Ray with Ali-Ibn Rabban. The extraordinary interest of Razi in Indian systems of medicine is well-known. According to Mayerhof, it is only through Ali's work studied by Razi, that the latter may be said to be a student of Ali.

Spitaler identified some Sanskrit terms in the said work and pointed out many mistakes of the translation.

The existence of this treatise of the 9th century with a section on Indian systems of medicine should lead the historians of Medicine to make a serious effort to search for source-material lost in India, but still available in other parts of Asia and Euorpe.

An English translation of this precious and early synopsis of Indian systems in Arabic has been prepared by the Department of History of Medicine, Osmania Medical College.

—*BDHM* Vol. I No. 1, January 1963, pp. 26-31

Joshi, Kedar Datt

BHĀRATĪYA JYOTIŚŚĀSTRA KĀ GAṆITA VIJÑĀNA (THE MATHEMATICS OF INDIAN ASTROLOGY)

The Indian astrology is divided into three *skandhas* or parts called *siddhānta, saṁhitā* and *horā*. The first is sub-divided into many parts, one of which is mathematics.

Mathematics is of two categories—*vyakta* and *avyakta* corresponding to the treatment of arithmetical and algebraical numbers.

In a *mantra* of the *Yajurveda*, '*Ekā ca me tisraś ca me*; there is a reference to what is called calculus. From another *mantra* of the *Ṛgveda*, we can gather the knowledge of the circumference of a circle being of 360° in trigonometry and geometry.

It is clear from the *Līlāvatī* of Bhāskara that the formulae for working out the summation of numbers, squares and cubes were known to the Indians before the 10th century. From the 17th century, the mathematical knowledge of the Indians began to decline and it is high-time to revive it.

—*Pra.* Vol. VIII(2), March 1963, pp. 174-80

A LIST OF MEDICAL MANUSCRIPTS IN THE SANSKRIT ACADEMY

A list of 51 Sanskrit, 35 Telugu, 12 Kannada, 4 Marathi and one Hindi manuscripts of medical texts is given. The substance of the manuscript is given in each case and the number of folios only of Sanskrit and

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Telugu manuscripts and two Kannada manuscripts is given. The names of the authors are mentioned in most of the manuscripts.

—*BDHM* Vol. I No. 1, January 1963, pp. 19-22

Murthy, K. Krishna

THE SATĪ SACRIFICE AND ITS LITHOGRAPHIC VESTIGE AT NĀGĀRJUNAKOṆḌA, ĀNDHRA PRADESH

It appears that in the Vedic India, *Satī* sacrifice was discouraged. *Manusmṛti* is also entirely silent about it. But there is ample evidence for it—both literary and epigraphical—in the 2nd-3rd century A.D. To start with, this inhuman rite was confined to kings and nobles. The queens preferred entering fire to being the captives of the conquerors who often wreaked vengeance on them.

At Nāgārjunakoṇḍa in Andhra Pradesh a lime-stone sculpture has been discovered, where a lady is meticulously portrayed as committing *Satī* at a burning ghāt of the Ikṣvāku period. The entire picture is simple and in the realistic mode of lithography.

The memorial stones of *Satīs* show that this practice continued up to 1453 A.D. and the evidences of *Satī* during Vijyanagar period are in plenty. In 1795, however, Colebrooke found that instances of the widow sacrifices were rare and the *Satī* sacrifice was declared illegal in 1829.

—*OHRJ* Vol. XI No. 4, 1963, pp. 201-5

A NOTE ON AN UNNOTICED SANSKRIT MANUSCRIPT CALLED *'ĀYURVEDĀBDHISĀRA*

Āyurvedābdhisāra is a paper manuscript in Devanāgarī, 10 2/5″ × 5-1/4″, 617 folios written in Sanskrit. The condition of the manuscript is good. The work is a compilation from various ancient and mediaeval works. A commentary in Sanskrit is also given. Caraka, Suśruta, Vāgbhaṭa, Hārīta, Gayādāsa and Jejjata are quoted.

The contents are: I. Pañcanidāna Lakṣaṇa, II. (*a*) Diseases affecting the whole body, (*b*) Diseases of special regions, (*c*) Gynaecology, (*d*) Obstetrics, (*e*) Paediatrics, (*f*) Vājīkaraṇa, (*g*) Rasāyana and III. The Science Art of Medicine.

Ignorant physicians are declared incompetent to study it. A small extract describes briefly the process of calcification.

The editor of the Bulletin has called it a unique and rare manuscript.

—*BDHM* Vol. I No. 1, January 1963, pp. 23-25

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Peiris, William

ĀYURVEDA: ITS ORIGIN AND HISTORY

The term Āyurveda means either 'a science in the knowledge of which life exists or which helps man to enjoy a longer life.'

Ancient Indians claimed to have derived their knowledge of Āyurveda from gods through direct revelation. The author gives a list of the ācāryas who propounded this science in ancient times. This science has been divided into eight branches.

Caraka and Suśruta are the highest authorities on the subject, whose dates cannot be determined. But the *Atharvaveda* contains the rudiments of this science and should be regarded as the first book of Āyurveda.

The rudiments of embryology, midwifery, paediatrics and sanitation were formulated in the age of the Vedas and the Brāhmaṇas.

Surgery was widely practised in ancient India. A kind of anaesthetic was also used. We also find descriptions of various surgical instruments. Before practical surgery, scholars learnt anatomy. The mode of operation, described in *Suśruta-Saṁhitā*, does not compare unfavourably in most instances with modern methods of ophthalmic surgery.

To *Suśruta* is attributed the discovery of plastic surgery. One German surgeon is quoted saying, 'the whole plastic surgery in Europe took a new flight when these cunning devices of Indian workmen became known to us.'

Religious prejudices against touching a dead body were responsible for the decline of Āyurveda in general and surgery in particular.

—*CT* Vol. XII No. 1, January 1963, pp. 22-24

Raja, K. Kunjunni

ASTRONOMY AND MATHEMATICS IN KERALA (AN ACCOUNT OF THE LITERATURE)

There has been a long and continuous period of creative and critical work in the history of astronomy and mathematics in Kerala and the achievements in this field are of great significance. The legendary astronomer Vararuci is supposed to have introduced this science to Kerala. The *Vararucivākya* gives the positions of the moon for each day of a cycle of 248 days.

Haridatta introduced the Parahita system of astronomical calculations in the land. He also introduced in Āryabhata's system corrections known as *śakābda-saṁskāra* or *bījasaṁskāra*.

Śaṁkaranārāyaṇa made direct observations of a solar eclipse and informed his patron about his findings, as a result of which *śakābda*

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correction was popularised in Kerala. There was an observatory at Mahodayapura under the charge of this astronomer.

For about three centuries after Śaṅkaranārāyaṇa, Kerala does not seem to have produced any outstanding astronomer or mathematician.

Udayadivākara, who possibly belonged to Kerala, quotes several verses from one Jayadeva explaining the cyclic method of solving indeterminate equations of the type $Nx^2+1=Y^2$.

Govindabhaṭṭa (1237-95 A.D.) is reported to have been a very famous astrologer of his time.

Mādhava of Samgamagrāma (1340-1425 A.D.) was a well-known authority on spherical astronomy and mathematics and is often referred to in the *Goladīpikā*. In his *Veṇvāroha*, he gives a date, equivalent to 1400 A.D. as a basic limit for the calculation of the exact position of the Sun. In this work, he also deals with an accurate method of calculating the exact positions of the moon. Mādhava is well-known as the deducer of the equation Sin (A+B) = Sin A×Cos B ± Cos A×Sin B and is said to be the first scholar to calculate correctly the volume of π on the basis of an infinite series.

Parameśvara of Vaṭaśśeri (1360-1445 A.D.), the famous founder of the *Dṛggaṇita* system of astronomy, is the most outstanding astronomer and mathematician of Kerala. He has made necessary corrections in the *Parahita* system of Haridatta after the careful observation of eclipses, etc., extending for a period of 55 years. The main contribution of his *Dṛggaṇita* consists in the revision of the astronomical constants, tables of Sines, etc. His *Goladīpikā* discusses at great length the great gnomon, shadow and parallax; while his *Goladīpikā* (another work), deals with the construction of Armillary sphere, the apparent and true motions of planets, methods of measuring the circumference of the earth, etc.

Nīlakaṇṭha Somayājin of Kellaūr (1443-1543 A.D.), in his *Tantrasaṁgraha*, deals succinctly with fixing of the gnomon and the calculation of the meridian, latitude, declension, the eclipses, the elevation of the horn of the moon, etc. His *Grahaṇanirṇaya* deals with the necessity of correcting old astronomical constants through observation.

The period following Parameśvara's *Dṛggaṇita* and Nīlakaṇṭha's *Āryabhaṭīya* was one of brisk activities in the field of astronomy and mathematics. Citrabhānu (1475-1550 A.D.) dealt with mathematical calculations following the *Dṛggaṇita* system, Śaṅkara Variar (1500-60 A.D.) gave the rationale and proof of the theorems and formulae of the *Līlāvatī* of Bhāskara II. The popularity of Śaṁkara of Mahiṣamaṅgalam (1494-1570 A.D.) is so great that no account of Kerala astronomy can omit his name. He popularised the knowledge contained in the earlier Sanskrit

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texts. Jyeṣṭhadeva (1500-1600 A.D.) gave the rationale and proof of derivation of all theorems and formulae then in use among astronomers. Acyuta Piśāraṭi of Tṛkkaṇṭiyūr points out, in his *Rāśigolasphuṭānīti*, that all measurements of longitude and latitude are to be made along the ecliptic and the perpendicular to the ecliptic, respectively. Putumana Somayājin, in his *Karaṇapaddhati*, explains the Kuṭṭākāra method, the derivation of the value of π, the sines of angles and the positions of the planets.

There was a lull in the activities of Kerala mathematicians after the times of Śaṁkaravarman of Kaṭattanāḍ (1800-38 A.D.), whom C. M. Whish described as 'a very intelligent man' and 'acute mathematician.'

—*Br. V* Vol. XXVII Pts. 1-4, 1963, pp. 118-67

Rizvi, Sayyid Samad Hussain

GHURRAT-UZ ZIJAT OR *KARANA TILAKA*: A UNIQUE AND UNKNOWN BOOK OF AL-BERUNI

This is a commentary on *Ghurrat-uz-Zijat*, article by article, arranged under five headings: (*a*) correction of the manuscript, (*b*) translation of the technical terms, (*c*) elaboration of the principle, (*d*) explanation of the text and (*e*) additional examples where no classification is required under any of these heads. The methodology is as follows:

The meeting of Sultan Mahmud with Khan Yousuf took place on Thursday 27 *Safar* 416 A.H., 25 Naisan, 1336 Roman, Ram 21 Urdibihishtmah 294 Yazdijird, 29th *tithi* of Vaiśākha 947 Śakakāla. Actually this example is given for 27 *Jeṣṭha* 947 Śakakāla. The commentary has discussed methods of finding the dates of different eras mentioned therein with the help of the given data.

The article is to be continued.

—*IC* Vol. XXXVII No. 3, 1963, pp. 167-87; No. 4, 1963, pp. 223-46

Tripathi, Maya Prasad

SURVEY AND CARTOGRAPHY IN ANCIENT INDIA

The Vedis were the earliest necessity and impetus to the survey and cartography of India. It is certain that the Harappa and Mohenjo-daro people and the Ṛgvedic Āryans knew very well the method for determining quarters. There must have been only a small hiatus between the age of the three most primitive Vedis and those of the Harappa and Mohenjo-daro civilization. There is also a close similarity between the town-planning of Harappa and Mohenjo-daro. Primitive survey work and plan-drawing on the ground or stone or the like must have prevailed in 3000 B.C. and it is interesting to see that the enlargement and reduction of the plans or maps of Vedis was very much similar to the modern panto-

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graphic methods and processes. Raioz says that modern division of a circle in 360 degrees is due to the duodecimal system of the Babylonians. But in India the division of a circle into twelve parts was known earlier than the *Ṛgveda*.

It has been proved beyond doubt that some sort of architecture, plan, painting and drawing existed in the Ṛgvedic times.

The *Śatapatha Brāhmaṇa* is a mine of information on Indian survey and cartography and on concepts of representation and primitive world map, not only of India but perhaps of the whole world. We know for certain that Indian astronomy, mathematics and various other sciences including architecture had exercised much influence on China by the 5th or 6th century A.D.

In due course, the survey, drawing and construction of Vedis assumed the form of a separate, full-fledged and rigorous science designated as the *śulva-sūtras*, which are primarily the earliest systematic and codified treatises on Hindu survey and cartography, and there must have been much in common in the survey and cartography of the Śulvas and those for the land revenue system, or geopolitical or geographical purposes. The *Baudhāyana*, *Āpastamba* and *Kātyāyana Śulvasūtras* of a period earlier than 400 B.C., had sets of measures upto 1/140 mm.

Sufficient evidence is available to prove that the Indians knew the use of compass or plane table. If we make a comparative study of the Egyptian, Babylonian and Indian sciences, it will be found that Indian survey and cartography are the oldest and conclusively superior to the other two.

From Pāṇini's *sūtras*, it is clear that the need and importance of cadestral survey was fully realised and it was done in one way or other to suit the administration of that time. From the accounts given by Kauṭilya, it appears that elaborate plans and sketches must have been prepared for army encampment.

Various Purāṇas have spoken of the apportionment of the whole earth into seven continents, and the division of each continent into numerous parts. That the ancient Indians had some notion of geodetic survey is indicated from the writings of Kālidāsa and the *Śiva-purāṇa*. A reference to an actual map of India, depicting various rivers, Indraprastha and numerous pilgrim centres, is found in the *Padma-purāṇa*. From the *Liṅga-purāṇa* we learn that the Indians had the knowledge of scale and could show the entire earth on a flat quadrilateral just like the mercator's projection of today. According to the *Bhaviṣya Purāṇa*, the *Bhuvana* map represented the whole world. It resembled a large-sized wall map of today. A map of the whole universe was constructed in the shape of two hemispheres

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aspiring to be true to scale and jointed together. Hemādri's quotation from *Brahmāṇḍa-purāṇa* reveals that the art of cartography developed altogether independently according to the indigenous genius.

—*JOIB* Vol. XII No. 4, June 1963, pp. 390-424

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XIV. SOCIAL AND ECONOMIC INSTITUTIONS

Derrett, F. Duncan M.

THE DISCUSSION OF MARRIAGE BY GADĀDHARA

The author has reproduced and translated Gadādhara Bhaṭṭācārya's *Vivāha-vāda.*

The work survives, as far as is known, in only two copies. Gadādhara's major works have proved that whatever he might contribute on a legal subject would be of the greatest intellectual significance. It is, therefore, strange that only two copies of the work under reference are available.

One of the two manuscripts is the Calcutta Sanskrit College Library Catalogue No. 8/154, title *Vivāhavādarthaḥ*, edited by Herambanātha, Chattopādhyāya Śāstrī, which appeared in *Saṁskṛta Sāhitya Pariṣat Patrika* Vol. 44 nos. 9-10, pp. 179-82. This manuscript has plainly been tampered with at places, but it shows signs of being complete.

The other manuscript belongs to the Patna University Library. In this manuscript long passages are missing, perhaps because of their being fanciful or because of their difficulty or unimportance from the copyist's point of view. Apart from these losses, a substantial portion has disappeared through haplography.

Of the manuscript of Damodar Jha, we have only some fragments reported in *A Descriptive Catalogue of Manuscripts in Mithila I.*

—*BṛV* Vol. XXVII Pts. 1-4, 1963, pp. 171-99

Filliozat J.

LA MORT VOLONTAIRE PAR LE FEU
(VOLUNTARY DEATH BY FIRE)

In the *Kṣemadattaparivarta* of the *Samādhirāja - sūtra*, there is a description of the burning of his arms by Bodhisattva Kṣemadatta on a pyre in order to attain a psychic equilibrium as a step towards enlightenment and the realisation of the fundamental identity of being, characterising all things (*sarvadharma-svabhāva-samatā*) and their basic voidness (*svabhāvaśūnya*). This act is the result of the mastery over self, body and spirit attained by the indivudual by a process of psychologi-

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cal integration, which is marked by the denunciation of all objective existence (*samādhi*). This practice recalls that mentioned in *Yoga*.

In China, such practices were popularised by the collections like *Lieou-tou-tsi-king* translated by Kang Seng-houei, who lived in China from 247 to 280. This type of autocremation is not an ordinary suicide; it is the supreme example of the denunciation of corporal individuality (*ātma-bhāvaparityāga*) which is the height of *dānāparamita*.

The author of the article traces the history of autocremation in India among all religious sects. He traces the practice of *satī*, voluntary burning of the wife on the funeral pyre of the husband, to the custom of burying her with him, which is attested in the proto-historic civilization of Gujarat at Lothal. He shows that sometimes this method was resorted to for public purposes also, but the motive behind the vogue of this practice among the Bodhisattvas was different, as mentioned above.

—*JA* Vol. CCLI No. 1, 1963, pp. 21-52

Gopal, Lallanji

QUASI-MANORIAL RIGHTS IN ANCIENT INDIA

In Ancient India cultivators enjoyed the right and freedom to migrate to another state if they were oppressed. But in the early medieval period we find signs of serfdom and of manorial villages in some parts of northern India. The earliest known reference is the Nirmand Copper Plate inscription of Samudrasena, which can be assigned roughly to the 7th century A.D. and by which a village is granted to the Brāhmaṇas together with its inhabitants. The Nanana Plate (12th century), the Cālukya grant from Timana (1207 A.D.), many inscriptions from Orissa, the Kendupatna Plates of Narasimha II (1295 A.D.), the Dibbida Plates of Arjuna (1269 A.D.), the Kharepatan Plates of Raṭṭarāja (1008A.D.), the Bhatera inscription of Govinda-keśavadeva (1049 A.D.) attest the prevalence of manorial rights.

The status of men attached to dance as a religious grant was not that of slaves. They were independent persons. Likethe villeins ofthe European manorial system, they were transferred with the land. But in some cases, persons from other villages could also be transferred to the donee.

The factors leading to the growth of quasi-manorial rights were (1) the right of the state to exact forced labour from the peasants and (2) the practice of letting outland to cultivators, who received half the produce.

The transfer of agriculturists and artisans with the land is noticed first in religious grants and appeared later in secular grants by imitation.

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The reason why the manorial system did not become widespread in India was that there was not a total collapse of imperial machinery and commercial intercourse.

—*JESHO* Vol. VI Pt. III, December 1963, pp. 296-308

Hazra, R. C.

THE PRIVILEGED '*TASKARAS*' OF ANCIENT INDIA

The *taskaras*, like the members of certain professions, are given the privilege of solving their disputes in accordance with their own rules (particularly relating to their respective profession). The commentators are completely silent about the meaning of the word *taskaraḥ*. Jīvānanda Vidyāsāgara and P. V. Kane take the word to mean 'thieves' and 'criminal tribes" respectively. But the author of this article feels inclined to reject these meanings.

From a number of verses of Bṛhaspati, Kātyāyana and Śukrācārya it is evident that these authorities are in favour of a king sending bands of 'thieves' or marauders to enemy countries. Kings have to employ trained commandos, who accomplished their master's object stealthily under cover of darkness without bringing him to the forefront or giving out their own identity. These 'thieves' or 'pillagers' were not really criminals punishable in their own country under the laws against theft or pillage. They were heroic and reliable persons trained in the art of thieving and pillaging, practically forming part of the king's army and furthering his political ends in their own way at his command in enemy states. They were looked upon as a great asset and a source of strength to the state.

There is much difference in the allotment of shares to the king and the individual freebooters of a party. Some give the king a sixth part and others a tenth part of their booty. According to Vācaspatimiśra, a sixth part is due to the king if he gives protection and help to the freebooters, but in case he is unable to do anything for them, he deserves only a tenth part. Devaṇabhaṭṭa, on the other hand, says that the sixth and the tenth part, allotted to the king by Bṛhaspati and Kātyāyana, relate respectively to booty brought from the domains of a powerful enemy and a weak one. According to Kātyāyana, the pillagers were free to arrive at a mutual agreement with regard to their shares before beginning their work.

The freebooters sometimes worked jointly and sometimes spread out in smaller groups for more extensive action. The robbers belonging to a party are to bear, according to their shares, the ransom paid by one of them for his release, if he is caught during an action. Thus, Kanakaśakti, Karṇisuta, Bhāskaranandin, Yogācārya and others have made a scientific study of the art of thieving in ancient India.

—*Br. V.* Vol. XXVII Pt. 1-4, 1963, pp. 71-88

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Iwasaki Shinye

NĀMA IN NĀMAKARAṆA: STRUCTURES OF PERSONAL NAMES RULED IN THE *GṚHYASŪTRAS*

What sort of name should be given to a new-born child? Vedic *Gṛhyasūtras* have prescribed certain rules, which are to be followed in the name-giving ceremony (*Nāma-karaṇa*).

Nāma-karaṇa ceremony is to be performed on the tenth or the twelth day after the birth of a child. In this ceremony, the child is given a name which is public (*vyāvahārika*), and a secret name (*guhya*). These names are personal names, which are distinct from designative names indicating father, mother, place of residence, etc.

The personal name of a son, according to the *Gṛhya-sūtras*, should contain an even number of syllables, begin with a sonant (*ghoṣavadādi*), have a semi-vowel in it and should end with a long vowel or a *visarga*. Sometimes it may take a *kṛt*-ending, but not a *taddhita*. As for the name of a girl, many *sūtras* prescribe that it must consist of an odd number of syllables and end in *dā* or *ā* and so on. The *Gṛhya-sūtras* have something in common in their regulations on the letter (*varṇa*) of the name.

An analysis of the rules prescribed by various *Gṛhyasūtras* shows that the *sūtras* belonging to the *Ṛgveda* do not prescribe a long vowel at the end of the name of a son. The *sūtras* belonging to *Ṛg*, *Sāma* and *Śukla-Yajur-Vedas* alone say that a name should be a *kṛdanta* and not a *taddhita*. The *sūtras* of the *Kṛsna-Yajurveda* do not mention this rule. All the *sūtras* unanimously agree about the beginning (*ghosavadādi*), about the place of semi-vowels and the number of syllables. But these rules are not actually followed in practice. There are many names (1) beginning with a surd (*aghasa*) and consisting of an uneven number of syllables, (2) beginning with *ghosa* and of an uneven number of syllables (3) beginning with *aghosa* and of an even number of syllables.

This shows, though not conclusively, that the custom of giving names beginning with a *ghosa* might be an old Aryan custom.

—*JIBS* Vol. XI No. 1, January 1963, pp. 346-41

Sircar, D. C.

BRAHMA-KṢATRIYA AND BRAHMA-VAIŚYA

A few more names belonging to the line of Brahma-Kṣatriya kings are noted. The Senas of Bengal hailed from the Kannada-speaking area and claimed both Brāhmaṇa and Kṣatriya blood, though later they were inclined to stress only the Kṣatriya blood in their veins. Inscriptional

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evidence shows that *Mahāsāmanta* Māciyarasa and Cauṇḍarāya belonged to Brahma-Kṣatriya community. The descriptions of Jayaharivarman and Jayavarman of Kamboja show that marriages between Brāhmaṇa and Kṣatriya families were customary in that land. Epigraphic instances of the claim of Brahma-Kṣatriya status are associated mostly with South India and the land beyond the Bay of Bengal.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 320-21

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XV. VEDIC STUDIES

Agrawala, V. S.
THE FOUR-HORNED BULL (AN EXPOSITION OF *ṚGVEDA* IV. 58.1-11)

ṚV IV.58 is attributed to Vāmadeva Gautama. Its Devatās, according to the *Sarvānukramaṇī*, are Agni, Sūrya, or *Āpas* or *Gāvaḥ* or *Ghṛtastutiḥ*. Wilson thought that this was a specimen of Vedic vagueness. By grasping the real import of the symbolic meaning of the terms *Madhu, Samudra, Ghṛta*, etc., the stanzas assume a rational and consistent explanation.

This hymn is a glorification of *Ghṛta* or the ancient seed of Cosmos, of which the first repository was the waters and the second one, the cows. Creation is an endless process in the mind of the Creator conceived as a continuous succession of the waves of bliss. Its essential nature is sweetness or *ānanda*, the principle of bliss which is omnipresent. There is nothing higher and deeper than the procreative joy abiding in the *Ghṛta* or seed.

The Sun is the universal divine life principle, of which the Fire is only spark. The Waters represent the great mother, the principle of the Cosmos—the *ab intra* state of creation. The next stage is the cows, which symbolise the conjoint father-mother principle acting as the source of the Cosmic seed called *Ghṛta*.

Sūrya as the symbol of the manifest Cosmos is the Bull. The four horns exemplify the four pādas of Brahman, or the four-footed cosmic *Puruṣa* who is exemplified in *Catuṣpadīvāk*. The transformation of one into four is creation.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 18-32

Agrawala, V. S.
NĀSADĪYA SŪKTA

This hymn contains reference to the following doctrines which served as nucleus for the thoughts of *Ṛṣis* when poetic statements of *sṛṣṭi-vidyā* were being attempted in a variety of bold linguistic forms:

1. The cosmos is *sat* and its preceding cause *asat—sadasadvāda*. (2) *Rajas*, the primaeval material cause of the universe, did not have existence in the latent source *Rajo-vāda*. (3) *Vyoma*, equivalent to *ākāśa* or space is the ultimate substratum of all things—*vyomavāda*. (4) The relative conception of *para* and *apara*. Absolute and Relative, is a basic conception essential

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for manifestation—*parāparavāda*. (5) Whatever is created or made is subject to measurement—*āvaraṇavāda*. (6) The unfathomed waters are the cosmic source or mother of all things—*ambho-vāda*. (7) Immortality is energy, death-matter. The one is divine, the other human. One stands for the principle of motion, the other for rest—*amṛta-mṛtyu-vāda*. (8) Time is the supreme cause of the worlds, manifested as a rhythm visible in the smaller and greater units of time—*ahorātra-vāda*. (9) The cosmos was created by the activity of the Devas, who stand for the divine principle at all levels. Mind, Life and Matter—*Deva-vāda*. (10) Creation can ultimately be traced to its source in a transcendental being called *adhyakṣa*, suggestive of the Vedāntic Brahma. The transcendental reality is called *ekaṁ Brahma-vāda*.

—*Bha*. No. 6 Pt. 2, pp. 1-11

Agrawala, V. S.

SYMBOLISM OF THE TWO BOILERS

In *Ṛv*. X. 114.6, we have a fuller picture of a Soma-sacrifice (*Agniṣṭoma*) with its three pressings for thirty-six cups and four additional cups in the next higher sacrifice (*Atyagniṣṭoma*) and presents the *yajña* as a car (*ratha*) which derives its quality of locomotion from the basal dichotomy of the universe symbolised as the Twin Bay Steeds of Indra, *vis*., *Ṛk* and *Sāman*.

In *Ṛv*. X. 114.7, the ten and four other majestics of this chariot are referred to and in the true *Brahmodya* spirit, earthly life is said to be the fordable crossing-point for the swelling flood of Soma.

In *Ṛv*.X. 114.8, the intimate relationship and inter-dependence of the centre (*uktha*) and of the universal (*sahasra*) and the co-extensive nature of Brahman and *vāk* are enunciated.

In *Ṛv* X.114.9, we have the doctrines of eight Dhiṣṇyās, corresponding to the wardens of celestial Soma (the Gandharva), the eight Vasus and the Aṣṭamūrtis of Kumāra or Rudra and of *Vāk* as *Suparṇi*, whose flight from earth to heaven secures the celestial Soma for the mortals on the earth.

In *Ṛv*.X.114.10, we are told that the twin principles of Rest and Motion are simultaneously operative and underlie the conception of this strange car, *viz*., *devaratha* and the *śarīraratha*, the macrocosm and the microcosm. The controller of the chariot is Yama with its two -fold nature of *amṛta* and *mṛtyu* or movement and rest.

The burden of this whole hymn is to bring about the union of the immortal divine principle with the mortal human principle, *viz*., of the Devas with the Bhūtas, through *yajña*.

—*VIJ* Vol. I. No. 2, September 1963, pp. 275-86

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Agrawala, V. S.

VEDIC SYMBOLISM

We must not discard anything of value. This principle applies to the *mantras* of the Veda. We may not be able to know the exact meaning of these *mantras*, but that does not mean that they were obscure even at the time when they were composed. We have lost the key to the definitions in which the *mantras* are couched.

The hymns embody metaphysical statements of cosmogonic laws, which hold good at different levels as, *e.g.*, the Devas stand for Truth, Light and Immortal Life and the Asuras represent the opposite. Life is nothing but an outcome of a struggle between these two.

In the Vedas the meaning of language is symbolic rather than lexical. The cow, for example, stands for the creative energy which yields the milk of desire for creation. *Ghṛta* is the symbol of the parental seed that deposits the germs of life in the womb. The Sun, Ocean, Fire, Sky, Water and Earth are all symbols forming the alphabet of the language of the Cosmos.

A coherent system of metaphysics has found expression in the Vedas. Aditi is the Infinite Nature who gives birth to seven sons, *viz.*, Mind, Life and Five material elements. They are also seven threads out of which *Yajña*, the garment, is knit for the Babe, the Sun. The Sun typifies the principle of individuation. He is the self of all that moves and moves not and is also regarded as the symbol of the three Vedas and the three worlds.

The Sun is also called *savitā*, who, in union with his energy, *Sāvitrī* is the source of the Purāṇic legend of Sāvitrī-Satyavān. Sūrya is the horse of the cosmic *Aśvamedha* and Satyavān was fond of horses. Satyavān is fated to survive only for one year after his marriage with Sāvitrī. This refers to the annual renovation of the Sun. Yama, the God of Death, symbolises the principle of destruction and Sāvitrī by her efforts makes it auspicious.

The symbolical approach to Vedic interpretation alone is adequate to give us the complete picture of the Vedic thinking. *Veda-vidyā* is the science of creation involving a mass of technical details. These are to be cleared up for a rational understanding of the Vedic literature.

—*JIH* Vol. XLI Pt. 2, pp. 517-23

Bhargava, Nirmala

THE CONTRIBUTION OF THE SAINTS OF THE BHṚGU FAMILY TO VEDIC LITERATURE AND CULTURE

In a Ph. D. thesis, prepared on the subject, the authoress has quoted and classified the *mantras* contributed by the *Ṛṣis* of the Bhṛgu family like Cyavana, Uśanas, Dadhīci, Ṛcīka, Jamadagni, Paraśurāma, Mārkaṇḍeya,

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etc. She has also tried to reconstruct the lives of these sages. Then she has compared their compositions in the *Ṛgveda* and the *Atharvaveda* and lastly dealt with the contribution of this family in the fields of literature and culture of the Vedic period.

—*BS* Vol. VIII No. 1, January 1963, pp. 83-87

Bhattacharyya, Durgamohan

THE SOCIAL SIGNIFICANCE OF THE ĀTHARVAṆIC HYMNS

The *Atharvaveda* is considered useful in this world as well as in the other world. Along with the *mantras* of popular interest for securing various kinds of personal ends, the highest thoughts of social and spiritual importance also find a place in this Veda. Members of the Bhṛgu family included in their compilation of *mantras*, some hymns, which specially represent the popular hopes and aspirations, inculcate a national spirit, breathe an air of unity and equality and ask for universal welfare.

The Bhūmi-sūkta, with its ardent fervour of patriotism and warm adoration for the motherland, may be used as a national anthem even today and the *Brahma-sūkta* of the Paippalāda *Atharvaveda* may be valued as a charter of equality in all ages. In the latter hymn, men and women, including the uncultured and despised people of the society such as fishermen, slaves and gamblers, are put on an equal footing, being identified with Brahman. Bādarāyaṇa quotes part of this line in his *Brahmasūtra* (2.3.43). This text of the *AV* may be regarded as a major source of Indian philosophical thoughts. A few relevant stanzas are cited in the article.

The *AV* abounds in hymns of harmony and concord. Amity between parents arnd sons, between husbands and wives, and also between brothers and sisters is extolled. Most of such hymns are found in the Paippalāda version of the *AV*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 33-35

Brown, W. Norman

ṚGVEDA 10.34 AS AN ACT OF TRUTH

Ṛgveda 10.34, describing the evil consequences of gambling is not so much a lament or even a prayer as it is the 'Act of Truth' (*Pāli*: *sacakiriyā*) or *satya-kriyā*. The Vedic *ṛta* also refers to the same. The 'Act of Truth' is a formal declaration of fact accompanied by a command or resolution or prayer that the purpose of the agent shall be accomplished.

This hymn can be regarded as the utterance of some with an unconquerable compulsion to gamble, but at the same time with a desire to escape from that compulsion. To do so the gambler performs an 'Act of

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Truth', based upon the completeness of his addiction to gambling. He describes in stanzas 1-11 his adddiction; in stanza 12, he makes his 'Act of Truth' (*ṛta*). The Act is addressed to Savitṛ as the leader of the dice, and in stanza 13, Savitṛ answers saying that the 'Act of Truth' has been successful and the gambler's property, including his wife, is restored. In the final stanza, the gambler propitiates the dice.

A fresh translation of the hymn follows.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 8-10.

Chakrabarty, A. K.

ṚGVEDE DEVĪ-PŪJĀ (DEVĪ-WORSHIP IN THE *ṚGVEDA*)

The most ancient Ṛgvedic sages used to pray to *Agni* for deliverance from worldly woes and worries. In the following age, this power of deliverance was attributed to *Śakti*, wife of Agni or Mahādeva. This was the origin of Durgā as a goddess of deliverance from worldly woes, worries and dangers. This Durga is a popular manifestation of the great Mahādevī. In the *Ṛgveda*, the hymn to goddess Durgā appears in the 25th *Khila-sūkta*. A philological study of this hymn proves that it is of later origin when compared to the other hymns of the *Ṛgveda*. The word Durgā has been used extensively in the *Ṛgveda* in the sense of woes and worries, as well as military camp or inaccessible place.

The *Taittirīya Āraṇyaka* (6th or 7th century B.C.?) contains a number of *mantras* about Durgā, which proves that she was well-known as a goddess prior to and during the *Āraṇyaka* age. In the *Bṛhaddevatā*, Śaunaka observes that the goddess *Vāk*, in the form of Durgā, wrote hymns dedicated to herself.

Although many modern scholars hold Durgā to be a non-Vedic goddess, yet there is at least one hymn to Durgā in the *Ṛgveda*, which proves her to be a Vedic goddess.

—*Bh.V* Year 51, Vol. I No. 5, October 1963, pp. 610-24

Chakravarti, Moni

METEMPSYCHOSIS IN THE SAṂHITĀ AND BRĀHMAṆAS OF THE ṚGVEDA

The author tries to determine the earlier and later portions of the *Ṛgveda-saṁhitā*.

Pessimism and metempsychosis are wanting in the early philosophy of the Veda. 'A full life of hundred years with all its enjoyments' was the goal of the Vedic people in the early stages. They did not think of 'after life'. The concept of '*amṛtatva*' (*ṚV* V.55.4) here may be explained to convey thirst for life. The word '*pitaraḥ*' occurs in the sense of '*pālayitaraḥ*'.

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The author gives an analysis of the entire *Ṛk-saṁhitā* on the use of the word '*pitaraḥ*'. In *maṇḍala* X, the word occurs 24 times out of a total of 48 occurrences in the entire *Ṛk-saṁhitā*.

Keith's statements about the *Kauśītakī* and *Aitareya Brāhmaṇas* and the idea of '*Punarmṛtyu*' are half-truths.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 155-62

Ghosal, S. N.

VĀJASANEYI-PRĀTIŚĀKHYA

This is a translation with critical notes of *Vājasaneyi-Prātiśākhya*, chapter II, from *sūtra* 1 to 36.

—*IS* Vol. IV No. 3, April-June 1963, pp. 371-74

Godbole, N. N.

ṚGVEDIC SARASVATĪ

A general statement is made in books on Geology that the sands of Rajasthan are wind-borne. This interpretation could apply only to the superficial movements of sand during the pre-monsoon or monsoon period wind-disturbances. A vast area of sand, 40,000 sq. miles in area and several feet deep can hardly be wind-blown. As R. D. Oldham observes in his *Manual of Geology of India*, these sands could only be derived from a former coast line, north of the Rann of Cutch and east of the Indus valley. It is a geological fact that an arm of the Tethys Sea extended into the area of Rajasthan and Sind from the Rann of Cutch, northwards. It was into this arm of the sea that the seven rivers of the land called *sapta-Sindhavaḥ* used to flow. According to H.G. Wells, this arm of the sea extended to the Gangetic valley and into Assam.

That the Sarasvatī of Ṛgvedic fame has joined the Gaṅgā and Yamunā near Allahabad after remaining *gupta* for some distance is nothing short of a superstition. Wadia's identification of the Sarasvatī with the Yamunā too does not seem to be correct. The leading geologists agree that at one time the Sarasvatī was flowing down into the Gulf of Cutch, which was obviously a part of the big Rajasthan sea. The Eastern Nara, which is a perennial canal of the Sukkur barrage project, is the tail of Sarasvatī, identified with Ghaggar by the geologists. The Vedic Sarasvatī was *mightier* than the struggling Yamunā or Gaṅgā which were hardly known in the Vedic times. It was a source of great spiritual inspiration to our ancient Aryans. It is described in the Vedas as the best of mothers, the best of rivers and the best of goddesses.

The *Atharvaveda*, the *Śatapatha Brāhmaṇa*, the *Mahābhārata* and the Purāṇas all speak of a geological upheaval known as Manu's *pralaya*. No

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mention of this upheaval is made in the earliest period of the Vedas. This upheaval raised up sand-beds from the rising bed of the Rajasthan sea, pushed up the Panjab rivers driving them all westwards and separated the two small streams Yamunā and Gaṅgā which began to move in the south-east direction. These two streams, now separated from their old sisters, received a new importance in point of sacredness and a new culture. This upheaval probably fixed a depression of the Arāvallī mountains which made it possible for the Aryans to reach the Deccan and Agastya Ṛṣi was probably the first to travel down to south.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 1-41

Ihagata, Bhikku

THE CULT OF SOMA

The author refers to the cult of Soma which, according to him, is as old as the worship of Indra. The Soma sacrifice is admittedly the oldest, assigned to about 5,000 B.C. The Haoma of the *Zend Avesta* is an exact copy of the Soma of the Vedas; the rituals obtaining in the *Avesta* are very much identical with those of the Vedic times.

The Soma juice is not merely an intoxicating drink or liquor. It is the symbol of the Wine of Immortality. To the Christians, the Wine points to the heavenly feast; to the Sūfīs Wine means spiritual knowledge.

Besides Soma, which is also known by the term *Mada*, we also find in the *Ṛgveda* other intoxicating drinks, such as *surā*. In *Atharvaveda*, a sweet drink *Kilalam* is also mentioned, and in *Śatapatha Brāhmaṇa* another drink *parisrut*, which is also intoxicating, is mentioned as different from *Soma*. It appears that these latter drinks were called *durmada, i.e.*, intoxicating in contrast to *Soma*, which is *Mada, i.e.*, joy-giving. It is clear that Soma could not be associated with drinking-bouts and it was meant solely for purposes, spiritual and divine. The *Soma* was brought from the high mountains far away in northern regions. T. V. Kapali Sastry speaks of 24 varieties of *Soma*.

It is, however, not clear how the author supposes that the drinking of *Soma* gives spiritual and divine delight. In his article, he refers to Mystery-Teachings of the Tāntric Schools of Kaula and other *Tantra* practices, where liquor was prescribed as a regular means of spiritual attainment. The author concludes that the spiritual nature of *Soma* is also associated with some such Tāntric practices.

—*CR* Vol. 168 No. 3, September 1963, pp. 265-73

Jain, Ramachandra

ṚGVEDA AND ARCHAEOLOGY

The author refers to an International Commission set up by UNESCO for writing a history of the scientific and cultural development of man-

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kind, the first volume of which is designed to trace this history of mankind from the very beginning down to 1200 B.C. Sir Leonard Woolley was entrusted with this task and the draft of the first volume was sent to National Commission of India for suggestions and criticism and R. C. Majumdar submitted a note thereon. The article purports to be a résumé of the substance of that controversy.

The writer mentions the points of that controversy and gives his own theory about the Ṛgvedic India and Pre-Ṛgvedic Indian culture in the light of which he criticises both the authors.

The writer suggests that according to pre-historic archaeology, Iran was far-western part of Bhārata, Panjab, northern Rājasthan and Sindh being its only western parts. India of pre-Aryan people was violated in the first part of the second millennium B.C. It was a conflict between two ways of life. Pre-Aryan Indian people were leading pre-eminently a spiritual way of life, while the invading Aryans followed the materialistic way of life. When Aryan settled in India, they were greatly influenced by pre-Aryan culture. The Aryan patriarchal system began to imbibe some of the elements of the pre-Aryan matriachal system. The Aryan socio-economic institution, the sacrifice, a horrible institution of collective violence and exploitation, became diluted and individualised due to the pre-Aryan non-exploitative, individual-based-property economic system.

The author suggests that there were non-Aryan *Ṛsis* like Kṛṣṇa, Jaratkāru, Sarparājñī and others. Viśvāmitra was also one of the non-Aryan *Ṛsis*. The author suggests that *Ṛgveda* is the joint product of Aryan and non-Aryan *Ṛsis* converted to Aryanism.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 83-89

Kramrisch, Stella

THE TRIPLE STRUCTURE OF CREATION IN THE *ṚGVEDA*

(The first half of this article appeared in Vol. 2, No. 1, of the journal under reference. This is an abstract of the second half).

Agni, the fire, and *Trita*, the sacrificer, in whom burns the sacred flame are not far apart. In reality, Agni is the sacrificer. It is only through the divine fire within us that we sacrifice and consecrate ourselves. When the sacrificer blows on Agni, he sharpens his flames. Fire begets and unites with fire in mutual recognition.

This is how *Trita*, the sacrificer, found Agni *Jātavedas*, who is primarily the messenger between gods and men. He is the vital spark and principle of all that exists, brings them into being, sustains them and consumes them. Ritually, his priestly office is that of the hotṛ. Agni Jātavedas was tired of this office and escaped from it.

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Trita found Agni on his secret flight from the sacrificial altar, when Agni returned to the waters beyond in the Uncreate. Fire comes to earth from the beyond, from the ground in the Uncreate, where there is neither existence nor non-existence. Ahī-budhnya dwells in the depth of the rivers, in the dark space where Agni was born first in the space outside creation, outside the world.

The three forms of Agni, the child of the Waters *Apām* Napāt in the beyond and Vaiśvānara in heaven and Jātavedas, the fire, here on earth are ontological realities of experience in and out of time, which they constitute. Time does not bind them. They are structural presences of the cosmos and of the inner life of men, which later embraces this cosmos and what lies beyond it.

Thus, by Agni, the triple structure of creation ontologically and cosmologically is implanted in this cosmos.

—*HR* Vol. II No. 2, 1963, pp. 256-85

Kupier, F. B. J.

INTERPRETATION OF *CHĀNDOGYOPANIṢAD III.*1.2

English translations of the expression '*Ṛgveda eva puṣpaṁ, ta amṛtā āpaḥ*' by Max Müller, Deussen, Mitra and Cowell, Senart and Papesso, as well as Śaṅkara's ritualistic interpretation, are rejected. Böhtlingk's translation—'the flower is the *Ṛgveda*, and also the immortal water is this'—is accepted with slight modification. The *Ṛgveda* is a flower, it is also the water of life. The idea is of a bee brooding on a flower for *madhu*. *Āpaḥ* and *madhu* are very often found associated in the *Ṛgveda*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 36-39

Mehendale, M. A.

UPANIṢADIC ETYMOLOGIES

A hitherto unnoticed etymology of *puruṣa* is implied in *Muṇḍaka Up.* 2.1.5., *viz.*, *pu* (*pumān*) *ru* (retas) *ṣa* (*siñcati*).

Some Upaniṣadic etymologies are inspired by the current pronunciation, *e.g.*, *yat* (ī) + *na* (*punāti*), which should give *yadna* (or *yanna*), is based on the fact that the pronunciation of *Yajña* has been approximated to *yadna*.

The underlying idea of some etymologies seems to be that all nouns are derived from verbs. Peculiar identifications sometimes lead to 'unorthodox' etymologies, *e.g.*, the derivation of *yajus* from *yuj*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 40-44

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Noelle, Wilfried

ON THE VEDA AND THE UPANIṢADS

This article briefly narrates the contribution of German Indologists to the study of the *Ṛgveda*, the *Atharvaveda* and the Upaniṣads. In the field of Ṛgvedic studies, the works of scholars like Heinrich Zimmer, H. Oldenberg, A. Hillebrandt, Geldner, Hoffmann, H. Lommel, Wilhelm Rau, A. Kaegi, H. Grassmann and A. Ludwig, etc., are noted. The contributions of Friedrich Ruckert, Julius Grill and Hermann Beckh, Paul Deussen and J. Hertel are also mentioned.

—*IPC* Vol. VIII No. 3, September 1963, pp. 140-43

Pandey, U. C.

VEDIC SACRIFICE

Sacrifice is the corner-stone of the Vedic civilization, culture and religion. Soon after it became art and art mechanical and a rich treasure appeared of ritual legends, many of which have no sound argument to offer. Sacrifice was personified and identified with gods and even with the highest reality.

Etymologically *Yajña* is so-called, because when 'they press him they slay him and when they spread him they cause him to be born'. Before being taught the right manner of sacrificing again by Bṛhaspati Aṅgirasa, people had begun to think that those who sacrificed became more sinful and those who sacrificed not became righteous.

—*Bha.* No. VI Pt. 2, pp. 105-8

Pandit, M. P.

READINGS IN THE *BṚHADĀRAṆYAKA UPANIṢAD*-(V)—THE SEVEN FOODS—(VI) THE TRIPLE MANIFESTATION

Of the seven foods, one is that which is common to all eaters, two are apportioned to the gods and one is that which the Creator gave to the animals. Then there are the three basic substances—Mind, Speech and Life Force—which He designed for Himself.

Mind acts constantly behind the senses and their activities The sky-world is its formulation. It bases the Yajus and provides the stuff for the manes. It probes into what is to be known. Of Mind, the Heaven is the body and the Sun, the luminous form.

Speech is the Potential out of which all emerge. Earth is its manifestation. It embodies itself in the *Ṛgveda* and constitutes the Power of the gods. It assumes the form of what is known. Of speech the earth is the body and Agni its luminous form.

Life is the consciousness-force active in creation.

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The Universe is a self-cast in the mould of Names, Forms and Movement. The first to appear is the vibration of Sound, it is followed by Form, of which the source is Light and the essentials—line and colour, mass and design—the secret values and significances of an unseen reality made visible. The basic urge for Movement comes from the central self of the Universe. Action is more fundamental to the creation than anything else. The triple manifestation is all a formulation of the Divine—the *satya*.

—*Adv.* Vol. XX No. 1, pp. 22-30; No. 2, pp. 17-19

Panse, G. M.

THE ANTIQUITY OF THE *GṚHYA-SŪTRAS*

It is possible to determine the antiquity of the *Gṛhya-sūtras* from several considerations. References to *mantras* by code and by *pratīkas* would point to a time when the Brāhmaṇa householders were quite conversant with the entire body of *mantras* pertaining to their respective *śākhās*, having studied them by rote and committed them to memory. The availability of an accented version of the *Āśvalāyana Gṛhyasūtra* is a pointer to its early date. The use of gerunds of roots in *va*, *tya* and *tva*, whether or not the roots are preceded by prepositions, indicates the pre-Pāṇinian period. The *taddhita* forms, in some *Gṛhya-sūtras*, are employed without suffix, thus suggesting their proximity to the Vedic literature. The formation of infinitives ending in *tu* are conspicuous by absence in the *Gṛhya-sūtras* except for a few exceptions. The *Gṛhya-sūtras* convey the sense of the infinitive by future participles and compounds. Another pointer to the pre-Pāṇinian date of the *Gṛhya-sūtras* is provided by the non-mention in the *Gṛhya-sūtras* of the important *saṁskāra* of *vidyāraṁbha*. The reason for this is that when the *Gṛhya-sūtras* were composed, Sanskrit was the spoken language and the learning of Sanskrit did not require such a preparatory ceremony.

—*VIJ* Vol. I No. 2, September 1963, pp. 287-90

Rahurkar, V. G.

VĀMADEVA'S CONTRIBUTION TO VEDIC MYSTICISM

The fourth *maṇḍala* of the *Ṛgveda* contains three legends about the sage Vāmadeva: (1) Vāmadeva was endowed with knowledge even while he was in his mother's womb, (2) he cocked the dog's entrails and (3) he put Indra on sale.

The first three stanzas of IV.26 declare the identity of the sage with Manu, Sūrya, etc., in the first person. According to Sāyaṇa, the speaker of these *mantras* is Vāmadeva, who, having acquired true philosophical knowledge while still being in his mother's womb, expresses his experience as regards the oneness of the soul. These verses, can, however, be best interpreted if Indra is taken to be its speaker. The Vāmadeva family is

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known for its special devotion to Indra. Moreover, the remark, 'I gave land to the Aryans' would be proper only in the mouth of Indra.

Ṛgveda IV.18.13 refers to another legend, *viz.*, the cooking of a dog's entrails by Vāmadeva. It is generally interpreted as referring to some unfortunate circumstance in which Vāmadeva was involved. But a critical study of the hymn indicates that the words are uttered by Indra and not by Vāmadeva. The stanza clearly refers to the legend, in which Indra, *Śyena* and Soma figure prominently and has nothing to do with any situation in Vāmadeva's personal life.

In IV.24.10 we are told that Vāmadeva carried out the sale of Indra. A critical analysis of the hymn shows that the sale of Indra is only metaphorical.

The fact that the seer Vāmadeva came to be associated with the so-called mystic hymns suggests that he must have had some mystic experience which must have raised him above the level of the masses in those days. The other references about Vāmadeva indicate that he was an inspired seer gifted by the gods with the mysterious knowledge. It may be because of this favour of the gods that he came to be associated with legends, which describe him as having been endowed with knowledge while in his mother's womb.

—*VIJ* Vol. I No. 2, September 1963, pp. 267-74

Ram Gopal

INFLUENCE OF THE BRĀHMAṆAS ON THE *GṚHYA-SŪTRAS*

The principal contribution of the *Gṛhya-sūtras* consists in ritualising systematically important acts in the everyday life. Since the Brāhmaṇas were considered to be the authorities of rituals *par excellence*, the *Gṛhya-sūtras* naturally looked to them for guidance and drew upon them considerably.

A study of the *Gṛhya-sūtras* shows that the ritualistic terms and procedures like *pāka-yajña, āghārau* and *yajña-vāstu* have been derived mainly from the Brāhmaṇas. The *Gṛhya-sūtras* follow the Brāhmaṇas in preserving the ancient distinction of *caturvattam* and *pañcāvattam*. The procedure of performing *homa* and other rites like *Āgrāyaṇa, Daśapūrṇamāsa,* the obsequies and *śrāddha* have been adopted directly from the Brāhmaṇas. The *Gṛhya-sūtras,* however, have simplified the cumbersome ritual of the Brāhmaṇas with a view to adopting it to the convenience of an average householder.

In describing several important Gṛhya topics, the *Gṛhya-sūtras* depend upon the Brāhmaṇa texts. Āśvalāyana is indebted to the *Śatapatha Brāhmaṇa* for the definition and description of the *pañca-mahāyajñas*. Pāras-

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kara follows the *Śatapatha-Brāhmaṇa* in the description of *upanayana, puṁsa-vana, jātakarman* and *indrayajña.*

The quotations from the Brāhmaṇas cover almost the entire gamut of the Gṛhya ritual. According to Āpastamba, some of the Brāhmaṇa-texts, dealing with *smārta* topics, like Anadhyāya are irretrievably lost.

—*VIJ* Vol. I No. 2, September 1963, pp. 291-98

Sadhu Ram

A NOTE ON THE VEDIC WORD '*ASMERĀḤ*'

tam asmerā yuvatayo yuvānaṁ

narmṛjyamānāḥ parīyanty āpaḥ *ṚV* II.35.4

Mādhava interprets the word '*asmerāh*' in this sentence as 'have a smiling face'. 'Sāyaṇa explains it as 'free from concept' and Macdonell as 'not smiling'. The author suggests that the word might originally have been *dasmera,* meaning 'exquisitely beautiful' from *dasma,* meaning 'wonderful'. The sentence can thus be translated as: 'The waters surround him as do the exquisitely beautiful and well-adorned ladies, a young man'.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp.116-17

Saxena, D. P.

MOUNTAINS OF VEDIC INDIA

It is difficult to reconstruct a physiographical map of Vedic India, mainly, because there is a paucity of references to physical features in the Vedic texts, and even those which occur, are casual and ambiguous. But mountains and rivers in contrast with other physical features exercised an immense influence upon Aryan life, and hence frequent references are natural.

In the Vedic texts, hills and mountains are indicated by the words '*giri*' and '*parvata*', respectively. Sometimes both the terms are used to mean a mountain, while in the *Ṛgveda* they denote clouds, gods as well as mountains.

The author gives identification of some of the principal mountains referred to in the Vedic texts.

Himavanta or Himavata: The term '*himavanta*' consists of '*hima*' (snow) and *vanta* (possessor). Frequent references to '*himavanta*' point out that it was a great mountain situated to the north of the Aryan land. *Himavanta* may readily be identified with the present Himālayas.

Mūjavān: The earliest reference to this mountain is found in the *Ṛgveda.* A distinct type of people called 'Mūjavants or 'Mūjavans' is re-

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ferred to in the later Vedic literature. It may be pointed out that the Karakoram range marks the northern fringe of the Indus basin and the 'Mūjavān' mountain may be a part of this range. S. M. Ali has identified 'Mūjavān regions' with the present Mūjavān or upper Kokcha valley of Afghanistan.

Manoravasarpaṇa or Nāvaprabhraṇśan: This mountain was prominently known since the Deluge from which Manu was saved by Viṣṇu in his Fish incarnation. The part of Śiwalik range which lies between the Sutlej and Yamunā may be supposed as identical with the *manoravasarpaṇa or nāvaprabhraṇśan*.

Trikakud: There is a mention of a mountain called '*Trikakud*' or 'Trikakubh' in the *Atharvaveda* ,*Yajurveda* and the *Śatapatha-Brāhmaṇa*. The two names are variants of one and the same name. The name suggests that the mountain was characterised by three peaks. It is suggested that the present 'trikota' (in the south-west of Kashmir and Jammu State) represents the Vedic 'Trikakud'.

Maināka and Krauñca: From the information that we get about the location of Maināka, it appears that it was situated in the vicinity of the Bhāgīrathī, one of the upper sources of the Gaṅgā. The Maināka mountain should be located somewhere near the confluence of the Bhāgīrathī and the Alaknandā in the Tehri Garhwal district of Uttar Pradesh.

As for the Krauñca mountain, N. L. Dey, on the basis of Kālidāsa's *Meghadūta*, identifies the '*Krauñca Randhra*' with the '*Niti*' pass situated about fifteen miles to the east of the Kamet peak in the extreme north of the Garhwal district of Uttar Pradesh. It appears that the *Krauñca* mountain was a part of the Kailāsa range and located along the northern border of the Uttar Pradesh.

Vindhya: This is undoubtedly the present Vindhya range bordering the peninsular India.

Paripātra: This mountain has been mentioned as the southern boundary of Āryāvarta. The western part of the Vindhyas being too rough and high was difficult to cross and, therefore, it bordered the Aryan land in the south. The *Paripātra* appears to be this part of the Vindhya range.

—*AUJR* Vol. XI Pt. 2, July 1963, pp. 59-66

Swami Bon Maharaj, B. H.

THE UNIQUENESS OF VEDIC READING

The ultimate attainment of the Final Fruit of the Vedas much depends on the correct reading of the Vedic *mantras*. Concentrated attention and faithful adherence to the rules laid down in *Yājñavalkya-śikṣā* are required

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for reading, articulation, pronunciation, accents and modulation with cadences of the worlds of the Vedas. The details about the preliminaries are to be performed before commencing the recitation of the Veda; the pronunciation of *Om*, three fold-tune, *viz.*, Udātta, Anudātta and Svarita; the eight notes in the reading of the *Sāmaveda*; length of time in pronouncing a syllable; the movements of the hand and their drawbacks; release of fingers and eleven forms (*vikṛtis*) of the Vedic reading, defects in the Vedic reading, the six qualities of the Vedic reading, forbidden injunctions and the fruits of the Vedic reading are also dealt with.

—*IPC* Vol. VIII No. 3, September 1963, pp. 213-24

Thieme, Paul

AGASTYA UND LOPĀMUDRĀ (AGASTYA AND LOPĀMUDRĀ)

Ṛgveda III.33—crossing of rivers by Viśvāmitra—does not present any difficulties of interpretation. First two verses set the scene, but the principal action consists of a dialogue in which Viśvāmitra eulogises the rivers and Indra's brave deeds which freed the rivers. Then he begs them to allow him the crossing. After initial refusal the rivers go down and, though the action closes here, yet the song continues. The verse *ud va ... āratām*, in which the waters are invoked not to take away the lives of two cows, seems to be out of context. This verse does not suit in the mouth of Viśvāmitra, who earlier comes with goods, wagons and war chariots. But H. Lüders (*Varuṇa* I.19) has been successful in explaining the connection of this act with the preceding action of river-crossing. It is a sort of magic formula of truth, which is common among the Buddhists as *saccakriyā*. Here mention can also be made of *Yašt* (76-78) where Vistaru Naotaryāna crosses the river. Such a legendary magic is also found in the dialogue (*RV* X.108) between Saramā, the bitch of gods, and Paṇi, the demon, who holds the cows in captivity. Those cows are found by Saramā and set free by Indra Bṛhaspti and Aṅgiras.

Similarly, one may attempt to interpret the well-known song (*RV* I.179) containing a conversation between the ascetic seer Agastya and his wife Lopāmudrā. This hymn has been repeatedly interpreted by various scholars. H. Oldenberg, E. Sieg., A. Hillebrandt, K. F. Geldner—all succeeded in throwing light on the meaning of this hymn. The hymn as a whole should be understood in the spirit of Luder's interpretation of the Viśvāmitra-song. The dialogue between Viśvāmitra and the rivers or Saramā and Paṇi corresponds to that between Agastya and Lopāmudrā. The song contains everything that we need for the explanation. We do not require the assumption of Oldenberg that these verses were formed out of a lost prose narration, not Hillebrandt's hypothesis, based on the view of L. Von Schroder, that it is a cult-drama. It is a document of natural honesty, nothing is obscene in it, no 'erotic slang' or inappropriate speech: one should not forget that Agastya is considered as a great sage of early

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times. Like Vasiṣṭha he is also the son of Mitra and Varuṇa and the last verse of this hymn calls him *ṛṣir ugraḥ*.

Modern western view agrees with that of the first two verses spoken by Lopāmudrā. In the first verse she complains about the suffering of the ascetic life she is leading according to the wishes of her husband and is getting older day by day; her beauty blossoms in vain. It is neither a temporary mood nor even a passion, it is a natural longing of a woman, a longing which, unfulfilled, gets stronger in course of time—naturally it is connected with thoughts of older age. She does not speak here as a future mother, but a woman who exists for the husband. The second verse states the futility of Agastya's efforts for complete spirituality: even the early sages have given up at one time their efforts which did not take them to the goal. In his reply we expect that Agastya first defends his standpoint and does not immediately give in. Even the rivers in Viśvāmitra-song did not immediately go down in order to maintain tension in the dramatic action. He contends that one has to make efforts to get through all struggles (battles) in which one has to overcome hundreds of strategies. This struggle is against Kāma and the hundreds of strategies are the ways to attack Kāma. By this he may also mean the game of chess with prolonged action and changing situations. Or he might have some real war in mind. Then the verse 4 shows how he gives in to the wishes of his wife—it means that he himself speaks again. All European critics consider it to have been spoken by Lopāmudrā. The author points to the *Sarvānukramaṇi* and the *Bṛhaddevatā* according to which Agastya is the speaker. Moreover, symmetry dictates that after two verses of Lopāmudrā two verses should be spoken by Agastya. Above all, psychological consideration is very important. The verse says that the lust of a rising bull has come to me, originating from here, from there, from everywhere. Surely is 'lust for a rising bull' also possible. But how can Lopāmudrā speak of a sudden lust? Her desires have been developing in a natural manner. He gives in, *adhīra* is victorious over *dhīra*. Nothing is obscure, it is a complete defeat of Agastya's efforts for spiritual attainments. It is a natural urge of a woman: a sage, knowing all difficulties of his struggle, is taken away by the need of time.

—*ZDMG* Vol. CXII Book 1, 1963, pp. 69-79

Trivedi, Rama Govinda

ṚGVEDA MEN YAMARĀJA (YAMARĀJA IN THE *ṚGVEDA*)

Yamarāja seems to be the God of sacrifice in the Vedas. Whereas in most of the hymns of the *Ṛgveda*, Mitra and Varuṇa are mentioned together. In the 7th verse of the 14th hymn of the 10th *maṇḍala*, varuṇa is mentioned with Yama. Does it show that Mitra and Yama are one and the same

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God? This might be the basis of the identification of Yama and Mitra in Iran.

The data about Yama in the *Ṛgveda* have been in existence in the Purāṇas also.

—*Trip.* Vol. VIII No. 4, January 1963, pp. 105-14

Velankar, H. D.

MṚGATṚṢṆIKĀ: ITS VEDIC ORIGIN

The word *mṛgatṛṣṇikā* is not found in the Vedic literature. Its early uses are in the *Śabarabhāṣya*.

The words *ūṣara* and *ūṣa*, both meaning 'saline soil' are not found in the *Ṛgveda*, but they are found in the *Taittirīya-saṁhitā*. *Ūṣara* is a flat piece of barren land, which cannot retain water, but causes the illusion of water when the rays of the summer sun fall on the mineral darticles present in it.

The *Ṛgveda* and the *Atharvaveda* contain references to *iriṇa* which attracts thirsty wild animals. Sāyaṇa equates *iriṇa* with *ūṣara*, but they are different. Both belong to the desert, but *ūṣara* is a flat piece of land, while *iriṇa* is a hollow ditch. Both attract thirsty wild animals, *iriṇa* by real water and *ūṣara* by illusory water. In the *Akṣa-sūkta*, the term *iriṇa* is used metaphorically in the sense of 'a barren field'.

It must be noted that the term *mṛga* in the compound *mṛgatṛṣṇikā* refers to a wild animal like the *gaura* and not the deer. The phenomenon of *mṛgatṛṣṇikā* is associated with *ūṣara*, but not with *iriṇa*. It is with the pessimistic philosophies that the term *mṛgatṛṣṇikā* came to be used as an illustration of illusion. But the Aryans were optimistic about life and did not perhaps like to illustrate the deceptive nature of things by the simile of *mṛgatṛṣṇikā*. It does not, however, mean that they were unaware of the phenomena of mirage.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 11-17

Vekantasubbiah, A.

SUMÉKA, ROOT MI

The word *sumḗka* occurs in the *ṚV* I.113.3, 146.3; III.6.10, 15.5, 57.4; IV.6.3., 42.3, 56.3; VI. 66.6; VII. 56.7, 87.3; X. 92-15 and only twice in other Vedic texts.

Sāyaṇa explains it mostly as *Surūpa* or its synonyms. In his commentary on I.113.3, he explains it as *śobhana-mehane* and this explanation is repeated in his commentary on I.146.3 and VII.87.3.

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Sāyaṇa's explanation did not find favour with Roth, Oldenberg and Henry. Roth says that *Sumḗka* is derived from the root *mi* 'to establish in the ground, to ground', and that it means 'well-grounded, firm, stable'.

Ludwig, Grassmann and Pischel follow Sāyana. The former explains the word as 'schon', (lovely, *surūpa*) in his *ṚV. Uber*; but in his note on I.146.3 (Vol. IV, p. 283), he observes that the meaning of the word is obscure. Grassmann, in his *Worterbuch,* refers to the Zend word *maekant* which Justi in his *Handbuch Zur Zendsprache,* explained as 'trickling' or 'dripping' and explains *sumḗka* as 'segensreich' (rich in blessing), 'schön träufelnd' (dripping finely). In his *ṚV. Uber,* too, he keeps to this explanation,; but in I.113.3 and I.146.3 renders the word as 'hehr' (sublime) and 'schön' (lovely). Sāyaṇa's definite statement that *Sumḗka-surūpa, Śobhanarūpa, śobhana* is clearly based on an old tradition and is plausible. The forms of the root *mi* 'to shine' that we meet with in the verses of the *ṚV* are: *memyāna, mimīyāt, mimīyāḥ, mināna, minant, amimīta.*

—*Br. V* Vol. XXVII Pts. 1-4, 1963, pp. 18-44

Vishva Bandhu

VEDIC TEXTUO-LINGUISTIC STUDIES

(This is a continuation of the article which appeared in the previous issue of the same journal under the title 'Vedic Text-Critical Studies, sumarized in the first issue of the *Digest* p. 198)

The article points out that the popular belief that the Vedic texts have remained unchanged and immune from the ravages of time and imperfections of human transmission is not correct. It is true that the Vedapāṭhins have been used to recite the sacred texts from memory, but it cannot be said that their recitals have always remained unaffected by the corresponding text-scripts which they themselves or their colleagues have also been preparing, simultaneously, since quite long. The author has presented a large number of instances where Vedic text is to be emended. Some of the important examples are:

(*a*) In *Ṛgveda* 5.1.2a — *'abodhi hotā yajathāya devān'*, the word *'devān'* acc. plu. is a misreading; it should be gen. plu. *'devām'* (Vedic form for *'devānām'*) as that only can be construed with *'vajathāya'* (meaning for worship of gods). The commentators, not suspecting that *'devān'* could be misleading, have twisted it infinitively as *'yaṣṭum'* which violates grammar. The author quotes other examples where *'devān'* should be emended as *'devām'*.

(*b*) In *Ṛgveda* 6. 51. 2b, *'devānām janma sanutarā ca vipraḥ,* 'devānām' should be *'devām'* (Vedic gen. plu.) as metre (*triṣṭup*) clearly shows.

(*c*) In *Ṛgveda* 3.60.6, *'vratā devānāṃ manuṣaśca'*, the word *'manuṣaḥ'* should be *'manuṣām'*.

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(*d*) *In Ṛgveda* 6.66.1, *'ehi vām vimuco napāt' 'vām'* should be *'mām'* which is only a phonetic transformation. Sāyaṇa, not knowing this, and realizing the need for the sense of *'mām'* had to take resort to a queer conjecture.

The author then presents detailed textuo-linguistic study of the *Ṛgveda* I.7.3 which is the main theme of the article. *Inter alia*, he has proposed some important etymologies hitherto unnoticed. Some examples are:

(*a*) The radical *adhi* in *adhimasi* (*ṚV* I.80.15) is derived from *adh* 'to read', while according to Pāṇini, it is *adhi+i*.

(*b*) *Kṣapā* in *Kṣapāvat* (*ṚV* I.70.3) is a composite action noun in the sense of 'getting of giving' (from *Kṣar* 'to give'+pad 'to get').

(*c*) *Kṣava* in RV 3.46 .2 means knowledge from *kṣi* 'to know'.

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TITLES OF DOCTORAL THESES

I. ARCHÆOLOGY

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award

Subjects on which Research is being Conducted: Ph. D./D. Dhil.

1.	Ahom Monuments	Jogen Phukon	Gauhati
2.	Kadambas of Goa and their Inscriptions	R.N. Gurav	Karnatak

II. ART AND ARCHITECTURE

Ph. D./D. Phil. (Degrees Awarded)

1.	Iconography of the Buddhist Caves of Ellorā	R.S. Gupte	Marathwada	1962
2.	A Historical Survey of Structural Temples built in Gujarat up to 1600 A.D. with special Reference to the Architectural Canons discerned in their Extant Remains	K.F. Sompura	Gujarat	1963

M. Litt (Degrees Awarded)

3.	Kūṭiyāṭṭam (Traditional Staging of Sanskrit Plays in Kerala)	P.C. Krishnan Nambutiripad	Madras	1962
4.	Tirukkalukkunram and its Temples	K.V. Gopala Krishnan	Madras	1963

Subjects on which Research is being Conducted: Ph. D./D. Phil.

5.	Art and Religion under Sañgamas	V.C. Kavali	Karnatak
6.	Mahāyāna Caves of Western India	B.K. Padalkar	Marathwada
7.	Temples of Marathwada	Prabhakar Deo	Marathwada

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8·	Study of the Buddhist Stūpa Architecture in Madhya Pradesh	Beena Rani Srivastava	Saugar
9·	Town Planning in Ancient India : A Study of three Ancient Towns of Malwa (Vidiśā, Ujjainī and Dhār)	G.P. Balaiya	Saugar
10·	The Temple in Āndhradeśa	A. Surya Kumari	Sri Venkateswara
11·	Select Vijayanagara Temples of Rāyalaseema	V. Kameswara Rao	Sri Venkateswara
12·	Fine Arts in the Age and Works of Kālidāsa	D.R. Joshi	Vikram
13·	Mural Paintings of Kerala	A. Ramachandran Nair	Visva-Bharati
14·	The Evolution of Ancient Figures in Ancient Indian Art	Asis Sen	Visva-Bharati
15·	Agrarian And Fiscal Economy in the Mauryan and Post-Mauryan Age (Cir. 324 B.C.-320 A.D.)	N.N. Kher	Visva-Bharati

M. Litt.

16·	Lokapālas in Indian Religion and Art	B. Sitaraman	Madras
17·	Some Animals and Birds in Indian Religion and Art	G. Ramamurthy	Madras
18·	Some Minor Deities in Indian Religion and Art	V.R. Mani	Madras

III. EPICS AND PURĀṆAS

Ph. D. /D. Phil. (Degree Awarded)

1·	A Critical Study of the *Nāradīya Purāṇa* with Special Reference to its Philosophical Background	Shiva Shankar Upadhaya	Bihar	1962

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M. Litt. (Degrees Awarded)

2.	Epic Language with Special Reference to the *Rāmāyaṇa*	S. Joshua	Madras	1963

Subjects on which Research is being Conducted: Ph. D./D. Phil.

3.	Jaina Purāṇas	Shaktidhar Jha	Bhagalpur
4.	Assamese Versions of Indian Epics	Devendra Nath Sharma	Gauhati
5.	A Study of the *Devī Bhāgavata*	Jogeshwar Sharma	Gauhati
6.	A Critical Study of the Ethical and Philosophical portions in *Mahābhārata*	K.T. Pandurangi	Karnataka
7.	Culture of the Tamils as revealed by *Periyapurāṇam*	K. Nambi Arooran	Madras
8.	Nārada Purāṇa : A Critical Study	K. Damodaran Nambiar	Poona
9.	Cultural History from the Kūrma Purāṇa	G.K. Pali	Poona
10.	A Critical Study of *Pada Purāṇa*	H. S. Upadhyaya	Saugar
11.	Ethics of the Śānti Parva	H.P. Prapanna	Vikram
12.	Purāṇa Sāhitya men Nārī (*Viṣṇu, Matsya* aura *Bhāgavata Purāṇa* ke Sandarbh men)	Jayagauri Shukla	Vikram
13.	A Cultural Study of *Matsya Purāṇa*	R.N. Tripathi	Vikram
14	The Cultural Study of *Padma Purāṇa*	N.P. Mishra	Vikram

IV. EPIGRAPHY AND NUMISMATICS

Nil

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V. GEOGRAPHY

M. Litt. (Degrees Awarded)

1.	Ahanānūru in its Historical Setting	C.E. Ramachandran	Madras	Date not mentioned

Subjects on which Research is being Conducted: Ph. D. /D. Phil.

2.	Padduttuppattu in its Historical Settings	V.S. Rajan	Madras	

VI. HISTORY

Ph.D. /D. Phil. (Degrees Awarded)

1.	The Classical Age (Saṅgama Age)	M Arokiaswamy	Madras	Date not mentioned
2.	Index of Historical Material in Saṅgama Literature	N. Subrahmanian	Madras	-do-
3.	Trade and Commerce in Ancient India—in Post-Mauryan Age (C. 200 B.C. to C. 300 A.D.)	Haripada Chakrabarty	Visva-Bharati	1960
4.	Social and Religious Conditions of India during the reign of Harṣa	J. M. Shah	Gujarat	1963
5.	Growth of the Paramāra power in Malwa	K.N. Seth	Saugar	1963
6.	The Political and Cultural Life under the Kalacuris of Ratanpur	S. Pandey	Saugar	1963

M. Litt. (Degrees Awarded)

7.	The Age of Sambandar	T.V. Venkataramanan	Madras	Date not mentioned

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Subjects on which Research is being Conducted:

Ph. D./D. Dhil.

8.	Devarāya II and his Times	C.S. Maharajpet	Karnatak
9.	A History of South Kanara (From beginning to the end of the Vijayanagar Empire)	K.V. Ramesh	Karnatak
10.	Krishnadevarāya and his Times	P.M. Naikar	Karnatak
11.	Political and Social Conditions in Karnatak before the Advent of Vijayanagar	S.R. Chandraraj	Karnatak
12.	The Śaka-Kṣatrapas of Western India	Raj Muni Shukla	Saugar
13.	Political History of the Kachchhapaghatas	S.K. Bajpai	Saugar
14.	History of the Guntur District	G. Sambasiva Rao	Venkatesvara
15.	Malwa in Gupta Age	M.H. Trivedi	Vikram
16.	Mediaeval Malwa (1055-1399 A.D.)	R.S. Garg	Vikram

VII. INDIA AND THE WORLD

Ph. D./D. Phil. (Degrees Awarded)

1.	A Study in the History of Buddhism in Burma with Special Reference to the Pagan Period	U.Z. Htun	Visva-Bharati	1954
2.	Hindu Literature and Religion in Indonesia	Ida Begus Meda Mantra	Visva-Bharati	1957
3.	Countries and Art Relations (With Special Reference to India and Egypt)	Saad Mohammad El Mansouri	Visva-Bharati	1959

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Subjects on which Research is being Conducted :

Ph.D. /D. Phil.

4·	Buddhism in S. E. Asia (Burma, Thailand and Cambodia)	Kanailal Hazara	Calcutta
5·	Buddhism in Central Asia	Ksanika Saha	Calcutta
6·	Social Life in Ancient Cambodia	Suchitra Chatterjee	Visva-Bharati

VIII. LAW, POLITY & ADMINISTRATION

Ph. D. /D. Phil. (Degrees Awarded)

1·	Prācīna Bhāratīya Rājanīti-sāstrā ke Siddhānta kī Mīmāṁsā—*Rāmāyaṇa, Mahābhārata* evaṁ Saṁskṛta Mahā-kāvyon ke Sandarbha men	R. Shukla	Vikram	1960
2·	Local Self-Government in Mediaeval Karnatak	G.S. Dixit	Karnatak	1962
3·	Land in Mithilā	Lakshminarain Sinha	Bihar	1963
4·	Administration and Social Life under the Pallavas	C. Meenakshi	Madras	Date not mentioned

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

5·	Village Administration in Northern India (600-1200 A.D.)	Abhayakant Choudhary	Bhagalpur
6·	Administrative Systems of the Ahoms	Arun Chandra Barua	Gauhati
7·	The Buddhist Republics in Ancient India	Baleshwar Prasad	Gauhati
8·	The System of Land Tenure under the Ahoms	Surendra Kumar Goswami	Gauhati
9·	Hoyasaḷa Administration	B. Vithal Rao	Karnatak

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10. Government and Administration under the Cālukyas of Bādāmī	C.V. Rangaswamy	Karnatak	
11. Provincial Government under the Later Western Cālukyas	K. R. Basavaraj	Karnatak	
12. Local Self-Government in Mediaeval Āndhra (11th to 14th Century)	T. Venkateshwar Rao	Karnatak	
13. Democratic Checks on Kingship in Ancient India	Asha Sharma	Saugar	
14. Democratic Element in Ancient Indian Polity	M.R. Chhabra	Vikram	

IX. LINGUISTICS & GRAMMAR

D. Litt. (Degree Awarded)

1. Historical Grammar of the Telugu Language with Special Reference to Old Telugu	K. Mahadeva Shastri	Sri Venkateswara	1963

Ph. D./D. Phil. (Degrees Awarded)

2. Linguistic Investigation of some Problems on Mutual Relationship of Indo-Aryan and Dravidian Languages	R.C. Hiremath	Karnatak	1955
3. A Study of Telugu Semantics	G.N. Reddy	Madras	1962
4. Bhāṣā-Kauṭalīyam—A Linguistic Study	K.N.Ezhuthachan	Madras	1962
5. Linguistic Study of the Kurmali Dialectics	Nanda Kishore Singh	Visva-Bharati	1962
6. The Descriptive Grammar of *Cilappatikāram* with Index	S.V. Subrahmanyam	Kerala	1963
7. Linguistic Study of Āpastambīya & Āśvalāyana Śrautasūtras	P.D. Nawathe	Poona	1964

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Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

8·	The Structure of Assamese : A Descriptive Analysis of the Assamese Language	Golok Chandra Goswami	Gauhati
9·	Bado Language and Culture	Pramod Chandra Bhattacharya	Gauhati
10·	Waḍḍārādhane — A Linguistic Study	B.K. Khadabadi	Karnatak
11·	A Descriptive Analysis of Kinauri (A Himalayan Dialect)	N. Rama Subramanian	Kurukshetra
12·	A Study of Daivata-Kāṇḍa of the *Nirukta*	Satya Bhushan Yogi	Kurukshetra
13·	Linguistic Features of the Language of *Yajurveda*	K.T. Shewalkar	Marathwada
14·	A Descriptive Analysis of Nannaya's usage	K.Nagabhushana Rao	Sri Venkatesvara
15·	The Language of Nannichoḍa-deva's *Kumārasaṁbhavam*	L.B. Shankar Rao	Sri Venkatesvara
16·	Telugu Language of the inscriptions of the twelfth, thirteenth and fourteenth centuries A.D.	M. Kandappa Chetty	Sri Venkatesvara
17·	A Study of Telugu Compounds	J. Suryanarayana	Sri Venkatesvara
18·	Pāṇinīya-vyākaraṇe Dārśanika-tatvāni	D.S. Bajpai	Vikram
19·	A Concordance of the Uṇādi words and Derivations	S. Joshua	Madras

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X. LITERATURE & RHETORICS

D. Litt. (Degrees Awarded)

1·	Sanskrit Works of Raghunātha Paṇḍita	S.L. Katre	Vikram	Date not mentioned

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Ph.D./D. Phil. (Degrees Awarded)

2.	A Survey of Gītā in Sanskrit Literature	Shilavati Oka	Poona	-do-
3.	A Critical Study of Kṣemendra	N.S. Shukla	Vikram	1958
4.	An Exposition of the *Citramīmāṁsā* of Appayya Dīkṣita and the appraisal of Jagannātha	Mangalpati Jha	Bihar	1961
5.	Kāvya Siddhānta Men Ātma kī Gaveṣaṇā	Jaimant Mishra	Bihar	1961
6.	A Critical Exposition of *Vyakti-viveka* with Special Reference to its Critique by Ruyyaka	Triloknath Jha	Bihar	1961
7.	Kāvya-doṣon kā Udbhava aura Vikāsa	Bamshambhu Dutta Jha	Bihar	1963
8.	A Critical Study of Panama Carium and other related topics	K.R. Chandra	Bihar	1963
9.	Appaya Dīkṣita as Poet and Poetician	B.D. Pandya	Gujarat	1963
10.	Rājaśekhara O *Kāvyamīmāṁsā*	Nagendranath Chakravarti	Visva-Bharati	1963
11.	A Comparative Study of Main Criticism of *Meghadūta*	V.P. Jani	Gujarat	1964

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

12.	The Kusa-Jātaka : A Critical and Comparative Study)	Tilak Raj Chopra	Hamburg (W. Germany)
13.	Studies in the Function of Suggestions	Maitreyee Choudhury	Jadavpur
14.	The Instruction of Scientific and Srauta Literature	D. Vishvanath Sastri	Karnatak
15.	A Critical Study of Prose works of Bāṇa Bhaṭṭa	Rama Kanta Agarwal	Kurukshetra

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16·	A Psychological Study of Proverbs in Classical Sanskrit Literature from Ist Century to 8th A.D.	Ved Vrat	Kurukshetra
17·	A Critical Study of the *Alaṅkāraratnākara* of Śobhākaramiśra	C.L. Vasantha	Madras
18·	Critical study of *Subhāṣitasudhānidhi*	R.R. Saroja	Madras
19·	Nānārtha-Śabda-Ratna—A Critical Edition of the unpublished text	R.Y. Saraf	Marathwada
20·	Desi Movement in Telugu Literature and the part played by Palkuriki Somanātha	T. Kothandaramiah	Sri Venkateswara
21·	Ballad Poetry in Telugu	T.V. Subba Rao	Sri Venktateswara
22·	Dvipada Literature in Telugu	V. Nagiah	Sri Venkateswara
23·	A Critical Study of Errapregaḍa's	V. Ramachandran	Sri Venkateswara
24·	Rāmakathā para ādhārita Nāṭakon kā Svarūpa aura Viśleṣaṇa	A.N. Mishra	Vikram
25·	Uttara Bhāratīya Saṅgīta ke Saṁskṛta Granthakāra (Guptakāla ke bāda se Muslim kāla taka)	B.K. Shukla	Vikram
26·	Sāṁskṛta Sāhitya men Campūkāvya kā Udgama evam Vikāsa	Bhaskar Nagar	Vikram
27·	Bhavabhūti ke Nāṭakon kā Śāstrīya adhyayana	B.V. Sharma	Vikram
28·	Ghanaśyāma—A Study of His Life and Works	J.P. Kaushik	Vikram
29·	A Critical Study of the Jain Stotra Literature	K.B. Lokhande	Vikram
30·	Rūpakakāra Vatsarāja—Eka Samīkṣātmaka mulyāṅkana	L.N. Shukla	Vikram

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31.	Kalidāsa kī Kṛtion men mānava-vyaktitva kā vikāsa	Minati Chakravarty	Vikram
32.	Rāmakṛṣṇa Kādamba evam Unkī Kṛtiyān	P.C. Purohit	Vikram
33.	Śabdālaṅkāra in Sanskrit Literature	R.D. Tripathi	Vikram
34.	A Critical estimate of Sanskrit Kāvyas of Baghelkhand (1500-1900 A.D.)	R.L. Agnihotri	Vikram
35.	Humour in Classical Sanskrit Drama	S.G.P. Mishra	Vikram
36.	Origin and development of Ṭikā Literature till the 17th Century A.D.	Shantibai Pendharkar	Vikram
37.	Contribution of Rāja-Śekhara to Sanskrit Literature and Cultural History of India.	Shyama Verma	Vikram
38.	Mahākavi Bilhaṇa	S. Nadkarni	Vikram
39.	Contribution of Paṇḍita-rāja Jagannātha to Sanskrit Poetics and Poetry	Suman Pande	Vikram
40.	Kālidāsa ke Sāhitya men Dharma kā Ālocanā-tmaka Adhyayana	Tara Verma	Vikram
41.	Post-Vālmiki Kāvyas based on the Story of Rāma in Sanskrit and Prākrit up to the end of 17th Century and their Influence on Indian Society	Urmila Joshi	Vikram
42.	Kālidāsa ke Kāvya par Rāmayaṇa kā Prabhava	Vimla Raghuvanshi	Vikram
43.	One Act Plays in Sanskrit	Virbala Sharma	Vikram
44.	Contribution of Ānan-davardhana in the Field of Sanskrit Literary Criticism	Kapila Sinha	Visva-Bharati

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M. Litt.

45·	Philosophical Ideas of Kālidāsa	Ram Varma Thampuran	Kerala

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XI. MISCELLANEOUS

Subjects on which Research is being Conducted:

Ph. D. /D. Phil.

1·	Libraries and Librarianship of Ancient and Mediaeval India up to 1850	Bimal Kumar Datta	Calcutta
2·	Original Syllabus in Sanskrit	K.T. Shewalkar	Marathwada
3·	Investigations on Foreign Influence on Indian Social Life and Art	Manjari Ukil	Visva-Bharati
4·	Rabīndra-sāhitye Bhāratīya-saṁskṛtir Upādāna	Pompa Ghosa	Visva-Bharati
5·	Rabindra-sāhitye Bauddhasaṁskṛti	Srimanta Kr. Jana	Visva-Bharati

M. Litt.

6·	Subrahmaṇya—A Study	T.V. Mahalingam	Madras

XII (A). PHILOSOPHY AND RELIGION (BUDDHIST)

Ph. D. /D. Phil. (Degrees Awarded)

1·	A Comparative Study of the Chinese Madhyamāgama with the Pāli *Majjhimanikāya*	Bhikshu Thich mint Chau	Bihar	1961
2·	An Examination of the Concept of Personality in Buddhist Thoughts	Mahesh Tewari	Bihar	1961
3·	A Comparative Study of Ethics (with Special Reference to Buddhism)	Ajit Kumar Sinha	Bihar	1962

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Subjects on which Research is being Conducted :

D. Litt.

4.	Philosophy of Nāgārjuna	K. Venkata Ramanan	Visva-Bharati

Ph. D. /D. Phil.

5.	Analytical Study of the Four Nikāyas	Deepak Kumar Barna	Calcutta
6.	Pāli Aṭṭakathās (Commentaries)	Jnanakirit Shramana	Calcutta
7.	The Rise of Hīnayāna and its Bearing on the Political Conditions of India from the 6th Century B. C. to 6th Century A.D.	Surindra Kumar Khan	Gauhati
8.	Popular Religion in the Jātaka Gāthās	Waltrud Wilms	Hamburg (W. Germany)
9.	Buddhist Psychology	N.G. Hangal	Karnatak
10.	The Subjective Idealism of Berkeley Yogācāra School of Buddhism	H.N. Gaud	Vikram

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XII (B). PHILOSOPHY AND RELIGION (NON-BUDDHIST)

D. Ditt. (Degree Awarded)

1.	Jainism in South India and some Jain Epigraphs	P.G. Desai	Karnatak	1961

Ph. D. /D. Phil. (Degrees Awarded)

2.	Theory of Omniscience in Indian Philosophy	C.N. Mishra	Bhagalpur	Date not mentioned
3.	The Sāṁkhya of Bhagavadgītā and the System of Īśvarakṛṣṇa	C.T. Kenghe	Poona	-do-
4.	A Study of Ratnagotra Vibhāga (Uttaratantra)	J. Takasaki	Poona	-do-

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5·	Absolutism in Modern Western Philosophy	K.B. Vyas	Gujarat	1954
6·	Nityānanda O Gouridya Vaiṣṇava Dharma	Bela Dasgupta	Visva-Bharati	1954
7·	The Concept of Citta in Yoga	Q.F. Miravite	Visva-Bharati	1956
8·	Concept of Mukti in Advaita	Not mentioned	Kerala	1957
9·	Jain Psychology, Jain Theory of the Soul (Some problems of Jain Psychology)	T.G. Kalghatgi	Karnatak	1959
10·	Philosophy of Madhusūdana Sarasvatī	Sanjukta Gupta	Visva-Bharati	1959
11·	Studies in *Bhagavatī Sūtra*	Yogendra Chandra Sikdar	Bihar	1961
12·	Self in Sāṁkhya Philosophy	Latika Chattopadhyaya	Visva-Bharati	1961
13·	Bhāhmaṇical Cult in Bengal from the earliest times to C. 1200 A.D.	Sunanda Ghose	Visva-Bharati	1961
14·	Studies in Jayatīrtha	D.N. Shanbhag	Bombay	1962
15·	The Realistic Monism of Svāmi Vivekānanda	Subhas Ranjan Roy	Bihar	1963
16·	On Axiomatics, Many valued Logics and Meaning in Logical Positivism	Vaidyanath Shankaram	Bihar	1963
17·	*Camatkāracandrikā* of Viśveśvarabhaṭṭa	D.C. Saraswathi	Madras	1963
18·	Śrī Harṣa's Critique of the Conception of Veridical Cognition	Navi Kant Jha	Bihar	1964

M. Litt.

19·	Jainism in South India	Champaka Lakshmi	Madras	Date not mentioned

Subjects on which Research is being Conducted:

D. Litt.

20·	Existentialism in Indian	G. Sreenivasan	Sri Venkate-

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	Philosophy as Culminating in the Integral Idealism of Śrī Aurobindo		svara

Ph. D. /D. Phil.

21.	The Mother Goddess based on Archaeological Sources	M.C.P.Shrivastav	Bhagalpur
22.	The Psychological Concept of Personality in some branches of Hindu Philosophy	Kalicharan Das	Gauhati
23.	Śivakoṭi's Mūlārādhanā	Marl Oetjens	Hamburg
24.	The Begging Rules of Jain Mendicant	Rajendra Prasad Jain	Hamburg
25.	A Critical Edition of Vācaspatimiśra's Sāṁkhyatattva-kaumudī	Srinivasa Ayya Srinivasan	Hamburg
26.	A Comparative Study of the *Bhagavad-gītā* and the Principal Upaniṣads	Shukla Basu	Jadavpur
27.	Grahaspaṣṭīkaraṇam	Chandrakishore Jha	Kameshwara Singh Sanskrit University
28.	The Problem of Māyā in Indian Philosophy	B.H. Nadgouda	Karnatak
29.	Sureśvara's contribution to Advaita	C.M. Sastri	Karnatak
30.	The Doctrine of Karman in Jainism (A Psychological Study)	Dharanendriah	Karnatak
31.	Survey of Śavism Reflected in the Sanskrit Literature from the Earliest Times	J.S. Kulii	Karnatak
32.	Vidyāraṇya and his works	V.H. Barikeri	Karnatak
33.	A Critical Study of Dayānanda's Philosophy as compared with that of Mediaeval Ācāryas beginning with Śaṅkara	Jai Dev Arya	Kurukshetra

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34·	Nyāya-śāstra ke Siddhānton kā Kramika Vikāsa	Priya Vrata Vedalankar	Kurukshetra
35·	Ethical Naturalism	Usha Rani Aggarwal	Kurukshetra
36·	The Idea of Soul(pasu) and the place for the grace (arul) of God in the Philosophy of Śaiva-Siddhānta	M. Muthuraman	Madras
37·	History of Śrī-Vaiṣṇavism : Post-Rāmānuja Period	N. Jagadeesan	Madras
38·	Philosophy of Advaita as expounded by Svāmī Vivekānanda	P.M. Bhaskaran Nambudiripad	Madras
39·	Mīmāṁsā in Dvaita Vedānta	V. Nagarajachar	Madras
40·	A Comparative Study of Aristotle's Organon and Nyāya-Vaiśesika Sūtras with Special Reference to Inference	M. Veeraiah	Sri Venkateswara
41·	A Comparative Study of the Philosophical and Religious Principles of Christianity and Vaiṣṇavism	A.B. Shivaji	Vikram
42·	Śrī Śaṅkarācārya kā Prāmāṇika Jīvanacaritra	Ajita Trivedi	Vikram
43·	Inference in Hindu Philosophy	B.N. Sharma	Vikram
44·	The Dialectic of Śrī Harṣa	G.R.S. Dugwekar	Vikram
45·	Sāṅkhya, aura Yoga kā Manaḥ-śāstrīya Cintana evam Ādhunika Manovaijñānīka Vicāradhārā (Samikṣā evaṁ Tulanātmaka adhyayana)	Laxmi Shukla	Vikram

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46.	Some obscure Cults of India (from the earliest times up to 590 A.D.)	Ajoy Lahiri	Visva-Bharati
47.	An Examination of some Approaches to the Concept of God (Empirical and other approaches)	Dipika Das Gupta	Visva-Bharati
48.	Some Aspects of the Problem of the Universal	Sushanta K. Sen	Visva-Bharati

M. Litt.

49.	A Critical Study of the *Nyāya-Kusumāñjali* of Udayana	Not mentioned	Kerala

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XIII. POSITIVE SCIENCES

Ph. D./D. Phil. (Degrees Awarded)

1.	Mathematics in Ancient Sanskrit Literature	T.A. Saraswati	Ranchi	1963

XIV. SOCIAL, CULTURAL AND ECONOMIC STUDIES

Ph. D./D. Phil. (Degrees Awarded)

1.	Some aspects of Social Life in Ancient India 325 B. C. to 200 A.D.	Sandhya Mukerjee	Visva-Bharati	1957
2.	The Position of Women in Manu and His Seven Commentators	Ram Mohan Das	Bihar	1961
3.	Development of the Nāga Cult in Madhya Pradesh (up to 12th Century A.D.)	S.P. Varma	Saugar	1962
4.	Economic Condition of Ancient India as depicted in Pali Canonical Literature	Kameshwar Prasad	Bihar	1964

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5·	Economic Condition in South India	A. Appadurai	Madras	Date not mentioned

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

6·	Aspects of Socio-Economic Life in Mediaeval Orissa	Ayodhya Prasad Shah	Bhagalpur
7·	The Evolution of Hindu Marriage	Krishnanath Chatterjee	Calcutta
8·	Treatment of Secular and Religious Love in Assamese Literature	Kiran Chandra Sharma	Gauhati
9·	Early Assam-Muslim Relation and its Cultural Significance	Mohini Kumar Saikia	Gauhati
10·	Life in Assam under Ahom Rule— Politico-Economic and Socio-Cultural Aspects	N.K. Basu	Gauhati
11·	Mediaeval Assamese Society as gleaned from Contemporary Biographical Literature	Sarbeswar Rajguru	Gauhati
12·	Socio-economic Life of Bengal from Cir. A.D. 650 to A.D. 1199	Indrani Das Gupta	Jadavpur
13·	Some Aspects of Economic Life of Orissa (Mid-sixteenth to Mid-eighteeth Century)	Sri Pinaki Ranjan Mahaptra	Jadavpur
14·	Religious and Cultural Life in the Vijayanagar Empire	D.S. Habbu	Karnatak
15·	Economic Condition in Karnatak from the end of the 10th Century A.D. to the Beginning of the 14th Century A.D.	G.R.K. Iyengar	Karnatak
16·	Social Life in Mediaeval Karnatak	J.G. Burde	Karnatak

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17.	Labour in Ancient India	Purshotam Chander	Kurukshetra
18.	Social History of the Tamils (Saṅgam Age)	KK. Pillay	Madras
19.	A Study of Socio-Economic Conditions of Life in Marathwada of Shivaji's Times	A.R. Kulkarni	Marathwada
20.	Mahābhāratīya Ṛṣi-saṁskṛti	C.B. Pandey	Saugar
21.	Social and Economic Life in Ancient Deccan	C.V. Ramachandra Rao	Sri Venkates-vara
22.	Sources of Moral behaviour: Indian and Western	T.E. Veeraraghavan	Sri Venkates-vara
23.	Position of Women in Hindu Society according to Law—A Study in Sociology of Law	Sant Sehgal	Vikram
24.	Some Aspects of Social Life in Ancient India (C. 750 A.D. —1200 A.D.)	Prasenjit Sinha	Visva-Bharati
25.	Origin and Evolution of the Caste System	Ranita Ghosh	Visva-Bharati
		M. Litt.	
26.	Education and Learning in South India (400 A.D. to 1300 A.D.)	S. Gurumurthy	Madras

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XV. VEDIC STUDIES

Ph. D. /D. Phil. (Degrees Awarded)

1.	The Interpretation of Sanskrit Third, Maṇḍala of *Ṛgveda*	C.N. Deshpande	Karnatak	1958
2.	Atharvaveda Pariśiṣṭas	B.R. Madak	Poona	1961
3.	Skandasvāmin's Bhāṣya on the *Ṛgveda-Saṁhitā*	M.M. Pantul	Visva-Bharati	1963

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Subjects on which Research is being Conducted:

Ph.D. /D. Phil.

4.	*Pañcaviṁśa-Brāhmaṇa*: A Critical Study	N.E. Atre	Marathwada
5.	The Ethical Philosophy of the Earlier Upaniṣads	R.D. Tiwari	Vikram

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RESEARCH INSTITUTIONS
IN INDIA AND ABROAD

NOTE: We gave some information regarding research and publications in India and abroad on pp. 272-94 of Vol. I Pt. 1 of the *Digest of Indological Studies*. The information received in addition to that already published is given below. Generally the projects and publications of the institutions for the last ten years have been emphasised. Works whose dates of publication have not been conveyed to us are shown with a mark.

AURANGABAD

I. **Marathwada University:**

Department of History has undertaken the following projects:—

(*i*) A temple survey of the Marathwada region.

(*ii*) Collection of all the Prākrit and Sanskrit inscriptions of Marathwada.

(*iii*) Work on the iconography of the Hindu Caves of Ellorā.

(*iv*) A study of all the inscriptions of Western Indian Caves.

BANGALORE

I. **The Indian Institute of World Culture, 6, B.P. Wadia Road, Basavangudi, Bangalore-4:**

(*i*) has published the third edition of **The Indian Heritage* by Dr. V. Raghavan.

BHAGALPUR

I. **G. D. College, Begusarai under the Bhagalpur University:**

(*i*) maintains a good museum with some of the important collections including valuable archaeological finds,

(*ii*) has explored various ancient sites of North Bihar, *e.g.*, of Jayamaṅgalagarh, Begusarai.

CALCUTTA

I. **The Asiatic Society:**

(*i*) has published the following during the year 1963:—(*a*) *Tibetan Bibliography* from R. to V, (b) *Tattvacintāmaṇi Dṛdhṛti-prakāśa Vol. II.* by Mahāmahopādhyāya Kālipāda Tarkācārya,

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(c) *Sekaśubhodayā* by Dr. Sukmar Sen, (d) *Haft-Iqlim* Vol. II by Dr. Mohammed Ishaque,

(*ii*) has undertaken to publish the *Annual Bibliography of Indological Studies*.

II. Department of Pāli and Tibetan Studies, Calcutta University:

(1) has published the following books:— (*a*) **Kāvyādarśa*, (*b*) **Nārāyaṇaparipṛcchā*.

DELHI

I. International Academy of Indian Culture, Sarasvati Vihara, Hauz Khas Enclave, New Delhi:

(*i*) has brought out the following works :—

(1) **Sārasamuccaya*, (2) **Jaiminīya Brāhmaṇa*, (3) **Gypsy Studies* Vols. 1 & 2 by Dr. Jan Kechanewski, (4) *Materials for a History of Tibetan Literature Vols. 1-3* by Dr. Lokesh Chandra (1963), (5) *Tibetan-Sanskrit Dictionarys* by Dr. Lokesh Chandra (1959-61), (6) *Chinese Poems and Pictures on Ahiṁsā* by Dr. Raghuvira (1954), (7) **Sāṅkhāyana Śrautasūtra* with English translation of Prof. W. Caland, (8) **Central Asia* : the connecting link between East and West by Dr. Joh, (9) **A Glossary of Logic* by Dr. Raghuvira and Dr. D. G. Londhe, (10) **Sanskrit in Indonesia* by Dr. J. Gonda, (11) **Sāṅkhāyana Śrautasūtra* by the late Prof. W. Caland, (12) **An Exhaustive English-Sanskrit-Hindi Dictionary* by Dr. Raghuvira, (13) **An English-Pāli Dictionary* by Dr. Raghuvira and Dr. Lokesh Chandra, (14) **Bṛhaspati-tattva*, (15) **Ślokāntara*, (16) *Samantabhadrācārya-praṇidhānarāja* by Sushama Devi (1958), (17) **Gaṇapati-tattva*, (18) **Studien Zur Geschichte Des Śivaismus* by Dr. A. Zieseniss, (19) **Mānava-śrauta-sūtra*, (20) **Vratiśāsana* (21) **Śatapiṭaka*, (22) *Mongolian-Sanskrit* and *Sanskrit-Mongolian Dictionary* by Dr. Raghuvira (1958), (23) *Dpag-Bsam-Ljon-Bzan* (1959), (24) *Mkhas-Pahi-Dgah-Ston, Vols.* 1-4. (1959-61), (25) *Gilgit Buddhist Manuscripts* (*Facsimile Edition*), *Vols.* 1-2 (1959-60), (26) *Four Mongolian Historical Records* by Dr. Rinchen (1959), (27) *Vaiḍurya-Ser-Po, Vols.* 1-2 (1960) (28) *Tales of King Vikramāditya and the Thirty-Two Wooden Men* (1960), (29) *The Samye Monastery* (1961), (30) *Araji Booji* (1961), (31) *Eminent Tibetan Polymaths of Mongolia* by Dr. Lokesh Chandra (1961), (32) *Manjuśrī-nāma-saṁgīti* (1960), (33) *Pentaglot Dictionary of Buddhist Terms* (1961), (34) *A New Tibeto-Mongol Pantheon, Vols.* 1-9 by Dr. Raghuvira and Dr. Lokesh Chandra (1962-64), (35) *Vikramāditya Tales from Mongolia* (1962), (36) *Indo-Asian*

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HOSHIARPUR

Studies, Vol. 1 (1963), (37) *Catalogue Du Tanjur Mongol Imprime, Vol.* 1 by Dr. Rinchen (1964),

(ii) has undertaken to publish the following works:— (1) Sanskrit *Pitṛpūjā* texts, discovered from Indonesia, (2) *Kāla Cakra Tantra* in Sanskrit, Tibetan and Mongolian, (3) Illustrations of *Smaradahana* from Indonesia, (4) *Indian Pantheons from Tibet*, (5) *Maṇḍals* of Ācārya Abhayakara Gupta of the Nalanda University.

HAMBURG (West Germany)

I. The Seminar Fur Kultur und Geschichte Indiens of the Hamburg University:—

It was founded in 1915. The first director was the well-known Norwegian indologist, Professor Sten Konow. He was succeeded respectively by Professor Dr. Walther-Schubring and Dr. Alexander Zieseniss. The latter specialized in the field of Hinduism working, in particular, on old Javanese Hindu Texts.

The Seminar has published the following volumes of Alt-und Neu-Indische Studien:—

1. KI. Bruhn: *Śīlāṅkas Cauppaṇṇamahāpurisacariya. Ein Beitrag Zur Kenntnis der Jaina-Universal geschichte* (*A contribution to the knowledge of the Jaina History of the* 63 *great men*), 1954,
2. H. P. Schmidt: *Vedisch Vrata und awestisch urvāta* (*Vedic Vrata and Avestan urvāta*), 1958,
3. J. Deleu und W. Schubring: *Studien Zum Mahānisīha, Kapitel* 1-5 (*Studies in Mahānisīha Chapters* 1-5), 1963.

HOSHIARPUR

I. Vishveshvaranand Vedic Research Institute, Sadhu Ashram:

The Institute has published the following:— (1) *A Grammatical Word-Index to Ṛgveda* (1963), (2) *A Grammatical Word-Index to Atharvaveda* (1963), (3) *A grammatical Word-Index to the Four Vedas* (1962-63), (4) *A Grammatical Word-Index to Taittirīya Saṁhitā* (1963), (5) *Purāṇa-viṣaya-samanukramaṇikā* (1962), (6) *Sarūpa-Bhāratī* (1954), (7) *Ideologies of War and Peace in Ancient India* (1957), (8) *Epochs in Hindu Legal History* (1958), (9) *Studies in Indian Cultural History* (1961), (10) *Catalogue of V.V.R.I. Manuscript Collection* (1959), (11) *The Panjan as a Sovereign State* (1960), (12) *Atharvaveda* (1960-62), (13) *Saṁkarṣa Kāṇḍa Sūtras of Jaimini* (1963), (14) **Ṛgveda* (S), *Parts I-VIII*, (15) *Cāṇakya-Nīti-Text-Tradition* (1963), (16) *Drggaṇitam of Parameśvara* (1963), (17) **Aspects of Indian Culture*, (18) *Outline of Indian History* (1963), (19) **The Sāṁkhya Kārikā* of

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Īśvarakṛṣṇa,(20) *Rājataraṅgiṇī* (1963),(21) *The Theory of Socialism, Ancient and Medieval* (1958), (22) *Great Thoughts of Great Men* (1958), (23) *The Religion of Buddha and its Relation to Upaniṣadic Thought* (1958), (24) *An Introduction into Lamaism, the Mystical Buddhism of Tibet* (1959), (25) *Shri Kṛishna, His Philosophy and His Spiritual Path* (1960), (26) *Dayānand: A Study in Hinduism* (1962).

LUCKNOW

I. Akhila Bharatiya Sanskrit Parisad:

The Pariṣad has brought out the following books so far:—

(*i*) **English-Sanskrit Dictionary* by Sri Monier Williams (reprint), (*ii*) **Sanskrit First Lesrious* by J.R.N. Ballantyne (Reprint), (*iii*) *Nalopākhyāna* with a critical introudction and a comprehensive glossary by Dr. J. P. Sinha, (*iv*) *Sanskrit Sūkti-saṁgraha*, (*v*) *Saṁsāra—Sāgara Manthana*—Hindi translation of an old Sanskrit story-book, (*vi*) *Vedāntaparibhāṣā* with a Sanskrit Comm. by Sri Anand Jha, (*vii*) *A Catalogue of Sanskrit Manuscripts* preserved in the Pariṣad's Library, (*viii*) *Rājataraṅgiṇītrayī*—the *Rājataraṅgiṇī* of Jonarāja, Śrīvara and Prajñābaṭṭa —edited by the late Paṇḍita Madhusūdana Kaul.

MADRAS

I. Adyar Library and Research Centre, Madras—20:

It has published *Cāṇakya-rājanīti* edited by Dr. L. Sternbach (1963).

II. Andhra Sahitya Parisad, Kakinada:

has published **Kṛṣṇakarṇāmṛta* with a commentary by Balagopalindra

III. Kuppuswami Sastri Research Institute, Madras—4:

has published *Viṇāvāsavadattā* edited by K.V. Sharma (1963).

IV. The Sanskrit Education Society of South India, Pettai, Madras:

(*i*) runs an advanced Post-graduate course for the young Paṇḍits,

(*ii*) has undertaken the publication of the following works:—

(*a*) *Methods of Sanskrit Teaching*

(*b*) *New Model Sanskrit Grammar*

(*c*) *Concordance of Verbal Derivatives*

(*d*) *Concordance of Avyayas*

MYSORE

I. Karnatak University, Dharwar:

has published the following books:—

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TORINO

(*a*) Yaśodharacarita edited and translated into English by Dr. K. Krishnamoorthy (1963),

(*b*) Prof. R.D. Karmarkar's Extension Lecturers on (*i*) Kālidāsa (1961) and (*ii*) Bhavabhūti (1963).

PATNA

I. Nava Nalanda Mahavihara, Nalanda:

(*i*) has published the following:—

(*a*) Ist volume of the Critical edition of *Sāmanta Pāsādikā* in Devanāgarī script (1964),

(*b*) **Pramāṇavārtika* of Dharmakīrti,

(*ii*) has undertaken to publish a catalogue of the *Tibetan Tripiṭaka* by Prof. R. Tokuoka.

TIRUPATI

I. Kendriya Sanskrit Vidyapeetha:

The Vidyāpeeṭha provides a nine-month course in Sanskrit Pedagogy. A few hundreds of manuscripts have been added to its Library during 1963. A new research wing has been opened recently.

The Vidyāpeeṭha has the following long-term projects:—

(*i*) *Āgamakoṣa*, an Encyclopaedia of Pañcarātra, Vaikhānasa and Śaiva Āgamas,

(*ii*) The Critical edition of the unpublished Southern version of the *Skanda-purāṇa*,

(*iii*) Critical Devanāgarī editions of the *Sāmaveda-Brāhmaṇas*,

(*iv*) *Malaya-māruta*, a new Sanskrit periodical publication.

TRIVANDRUM

I. Manuscripts Library, Kerala University:

has published the following works during the year 1964:—

(*i*) *Ambikālāpa*, (*ii*) *Pūrvabhāratacampū* of Mānadeva, (*iii*) *Adbhutapañjara* of Nārāyaṇa Dīkṣita, (*iv*) *Stotra Samāhara* Part I, (*v*) *Aṣṭapadī Aṭṭaprakāram*.

TORINO (Italy)

I. Istituto Di Indologia, Universita Degli Di:

(*i*) has brought out the following publications:

(*a*) Il Buddhismo, Milano, 1959,

(*b*) Il Nītivākyāmaṛta di Somadeva Sūri, Torino, (1962),

(*c*) Letteratura classica dell' India antica, Roma, 1964,

(*d*) Italian Studies in ancient Indian Polity, in 'Vivekānanda: The Cosmic Conscience', Cuttak, 1963,

(*ii*) is presently engaged in bringing out the Stona Della Lellera-sura Dell' India Antica.

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MESSAGES

OPINIONS AND SUGGESTIONS

Shri Lal Bahadur Shastri, Prime Minister of India:

The idea of bringing out a Digest of Indological Studies is new for our country. It is by no means an easy task and yet it is worth attempting. This kind of a Digest would be of great help to research students as well as to others who are interested in the study and development of Sanskrit. The information that will be collected and published in this Digest will provide knowledge at a glance. This would, in a sense, be an international journal. I would like to congratulate you on this venture and wish it all success.*

Professor P. Thieme of Tübingen University (Germany), presiding over the Vedic Studies Section of Indology at the XXVI International Congress of Orientalists, referred to this Digest. He later gave the following opinion:-

This field of Indological studies is ever growing and the number of scholars discussing Indological subjects from different points of view is steadily growing. There is now hardly any civilized nation where Indology is not given its place in the realm of scholarly studies. This highly gratifying development has a drawback in so far as it is becoming more and more difficult for the individual scholar to catch up with the vast amount of scholarly work published. The 'Prācī-Jyoti' (Digest of Indological Studies), edited by Dr. D. N. Shastri and Dr. Buddha Prakash, is designed to close this gap by giving, in regular sequences, a short survey over the work done in Indology all over the world. It is a highly welcome enterprise, which deserves every encouragement and support and will—I am sure—recommend itself the more it will become known and the more it will be used. The first volume is now before us and seems to hold every promise of success.

Dr. A. L. Basham of the University of London, presiding over the History and Culture Section of Indology observed as follows:-

A valuable publication. It contains correct and detailed abstracts of all articles on Indological subjects published all the world over. . . . A highly useful work.

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*The message was unfortunately received when the printing of the first number of the Digest was almost over. But we value it, because it is from one who has done so much not only for our country but for upholding the cause of Sanskrit also, and therefore, it is being published in the present number of the Digest. *Editors*

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Professor R. Herman Berger of Calcutta University, presiding over the Modern Indian Languages and Linguistics Section of Indology at the XXVI International Congress of Orientalists gave the following opinion :—

This is a new venture which is sure to be of immense value to Indologists both in India and abroad. The great amount of Indological research done today is difficult for any one person to read in the original, and a survey like the present one was a long-felt need. I wish the Digest all success and hope that it will have the co-operation of all Indologists.

Professor O. Lacombe of France, presiding over the Religion and Philosophy Section of Indology remarked as under :—

I must now mention with pleasure that the Institute of Indic Studies of Kurukshetra University has just started, under the learned editorship of Dr. D. N. Shastri and Dr. Buddha Prakash, the publication of a useful Digest of Indological Studies. The first number, dated December 1963, is at your disposal. The need for such a Digest was keenly felt by scholars who will be very thankful to the Editorial Board of the new journal.

Dr. L. Sternbach of New York, presiding over the Classical Sanskrit Section of Indology referred to this Digest and gave the following opinion :—

The Digest gives summaries of articles which appeared in different Indian and foreign journals and titles of doctoral theses on which degrees have been awarded or work is being done.

The articles which appeared in journals in 1963 are summarised in first publication in a scholarly manner and if the Prācī-Jyoti will appear periodically, it will give to Sanskrit scholars a very good picture of the latest studies published in India and abroad and this will fill the need, so often felt by them.

Dr. N. V. Gadgil, Vice-Chancellor, University of Poona:—

I am sure the high level of intellectual performance, as evidenced in the first issue, will be maintained throughout. There is a clear necessity to reinterpret Ancient Indian Culture in the utilitarian atmosphere of the modern days, and I am very happy to know that an initiative in this venture has been taken by the Kurukshetra University itself.

This University was primarily meant for advancement of Sanskrit learning and literature. Owing to political difficulties and other matters, Kurukshetra University, although not an exclusive university for Sanskrit as was originally meant to be for the advancement of Sanskrit lore and learning, today, it is like any other University with this difference, however,

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that there is emphasis on ancient Sanskrit learning, and honest efforts are made to fulfill the original purpose for which the University was established and the Digest which now is available for the public at large including the Arts students, is a welcome step.

Shri Bhim Sen Sachar, Indian High Commissioner in Ceylon:—

I had a glance through it and am glad to know of the compliments received by you from persons competent to speak on the subject. I have no doubt the publication will succeed in achieving its objectives. I am afraid, I do not find myself competent enough to make any concrete suggestions with respect to this publication. From all accounts it is a good publication and I wish it a long career of usefulness.

Mahamahopadhaya Padma Vibhusana, Gopi Nath Kaviraj, M.A., D. Litt., Sri Anandamayi Asrama, Patal Devi, Almora:—

I am glad to tell you that it has impressed me as a very useful undertaking in the field of Indological Studies. If the promise held out in the first number is fulfilled—and I have no doubt that it will be strictly fulfilled—there is no doubt that it will be a very valuable contribution to the study of Indology, not simply as a book of reference but as a store-house of useful information on researches carried on in different parts of the world on different aspects of Indian Culture and History. Dr. Shastri, I congratulate you on the eminent success which has attended your first attempt and I sincerely hope that the succeeding issues of the "Studies" will maintain and add to the high standard of the first issue.

As regards Doctoral theses, you should try to get yourself introduced with the Universities of India and secure from them, as far as possible, a full list of scholars (year-wise) who have done successful research work on the subjects concerned. So far as my knowledge is concerned, your list is not a complete one, for I am personally aware of many good theses seen by me which do not appear in your list.

Dr. V. S. Agrawala, Professor, College of Indology, Banaras Hindu University, Varanasi, and President-designate, 22nd All India Oriental Conference:—

I have before me your letter regarding the forthcoming volume of your bibliographical adventure in the form of a Digest of contributions in oriental journals published both in India and abroad in French, German, Russian, English, Arabic, Persian, Sanskrit, Marathi, Gujarati, Bengali and other Indian languages. The first volume of the Prācī was so well conceived and produced on a vast canvass that it filled my heart with deep pleasure at the idea of its great usefulness. The value of such a bibliography is inestimable for those who are engaged in research. You have enhanced its use-

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fulness by giving summary of the papers that are recorded. A section on the research work undertaken by learned Societies and Academies, especially in foreign countries, was very illuminating and I hope that this feature will be continued in the subsequent volume. I am much pleased to learn that about 600 entries are expected to be included in the coming volume. This makes me believe that the Bibliography to be published by your institute will rank as the foremost of its kind and that its service will be recognised by all Indological scholars and Societies. I hope institutional cooperation will be made available to you and that your own endeavour will be in proportion to the growing volume of many sided Indological research developing from year to year. It is a happy sign that we should all feel thankful that Indian cultural research is advancing so well and many new scholars are entering the orbit with fresh enthusiasm. Your journal presents a mirror to all this work. Let us hope that the University and the Government will play their part in offering adequate financial assistance to such a noble academic *Jñāna-Yajña*.

Professor Giuseppe Tucci, Istituto Italiano Per Il Medio Ed Estremo Oriente, Rome:—

Concerning your DIGEST, I am glad to say that it meets fully the expectations of all those that were eager to have it, and I sincerely congratulate you on such a lofty editorial enterprise; I have no doubt that you will be amply remunerated for your efforts by the appreciation of numberless scholars and students in Indology, and by the knowledge of contributing, on the cultural plane, to the cause of better understanding among men.

Dr. S. Mookerjee, Director, Nava Nalanda Mahavihara, Nalanda:

Scholars all over the world have every reason to be deeply grateful to you for the yeoman's service you have done to the cause of Indological scholarship and research.

Professor Dr. L. Alsdorf, Seminar Fur Kultur und Geschichte Indiens, Universitat Hamburg (West Germany):

I just received the first number of your Digest of Indological Studies and thank you very heartily for sending it. At the same time I cannot help pointing out that the list of periodicals exploited by you is very incomplete, as a great many of the most important periodicals, Indian as well as Western, are missing. Without any attempt at completeness I am giving you (attached) a list of the more important omissions. It would seem to me extremely important that these periodicals and probably many more should be included as soon as possible, as otherwise the usefulness of your digest will be open to serious doubt.

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The Hindu, Madras:

The lack of handy bibliographies has been a severe handicap to researches in India, particularly in the Humanities, for quite a long time now and it is well-known that several plans to remedy the defect have failed to materialise or been short lived. The Kurukshetra University and the editors of this volume deserve, therefore, to be congratulated on their having produced this Digest of Indological Studies covering the first eight months of 1963. One may say at once that generally the digesting is well done, the classified heads are fairly comprehensive, and the two penultimate sections giving details of Doctoral Theses and the names and particulars of Research Institutions in India and abroad are welcome features.

The editors, D. N. Shastri and Buddha Prakash are well aware of the limitations of the present issue. The number of journals used, especially of learned foreign periodicals, is inadequate, and the machinery is yet to be created for the organisation and regular progress of the widespread study of journals in all languages which can alone sustain such an effort on a tolerably adequate basis. The aim to publish this issue on the occasion of the International Congress of Orientalists, which met early in January this year, accounts for the partial coverage of 1963 even on the present slender basis of the bibliography. And there are not wanting signs of hurry. The periodicity of the issues is not yet settled, though tentatively two issues a year have been suggested. The list of abbreviations is not complete, *e.g.*, AR on p. 32 is left unexplained. Indology is a wide term and no chronological limits have been indicated, though most of the articles refer to ancient India, but some like Goetz's article in AR just referred to, go over to the Islamic and European periods. IS (Indian Studies Past and Present) apparently reprint old articles from old periodicals and this should be clearly indicated by references to the original publication of the articles. The learned editors will, no doubt, remedy all this in future issues if they are provided adequate resources in men and material. It is to be hoped that this effort will be put on a firm basis and enabled to help scholarship for many years to come.

K. A. Nilakanta Sastri

The Pioneer, Lucknow:

With establishment of Indological research centres in almost all civilized countries of the world, the volume and range of Indological research work that is being carried on in the different countries of the world including India is so vast that the erudite scholars who are engaged in such studies in any one part of the world find it difficult indeed to read in the original all the results of latest research work that is incorporated in a large number of Indological journals that are being issued from various centres of Indology in different languages. The All India Oriental Conference

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held in Delhi in December 1957 first realised the need for the publication of a Digest of Indological Studies like the present one and the Sanskrit Commission appointed by the India Government in 1956-57 also recommended that a Research Digest of this kind should be published in a common language like English giving summaries of most significant contributions in the learned periodicals published from different countries. When Dr. D. N. Shastri, one of the editors of this valuable journal, was appointed to the high post of Director of the Institute of Indic Studies at the University of Kurukshetra, he succeeded in persuading both the Vice-Chancellor of the Kurukshetra University as well as the University Grants Commission to permit this new undertaking and to subsidise the publication of the present Digest.

The Institute of Indic Studies at the Kurukshetra University under whose auspices this journal has made its very first appearance deserves all commendations for this truly valuable publication which has indeed given a very good picture of the latest studies in Indology.

Vishveshvaranand Indological Journal, March 1964, Hoshiarpur:

The present number of the Digest produced against several limitations which its editors had to put upon themselves so as to enable it to be ready before the opening of the Delhi Session of the International Congress of Orientalists in January, 1964, is a proof of their zeal and offers the promise that the high objectives aimed at would be achieved. We welcome the Digest which is bound to prove indispensable to students of all branches of Indology, which has, of late, greatly expanded its purview.

K. V. Sarma

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KURUKSHETRA UNIVERSITY

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Journals Selected for Abridgment

Note :—

*Either these journals did not contain any article on Indology or were not available.

Sr. No.	Abbreviation	Name of Journal and Place of Publication	Language
1.	AA	Artibus Asiae, Ascona (Switzerland)	English
2.	AAn.	American Anthropologist, Washington	—do—
3.	*AArc.	Acta Archaeologica, Budapest	—do—
4.	AAs.	Acta Asiatica, Tokyo	Bi-lingual
5.	ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
6.	*Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
7.	*Adv.	Advent, Pondicherry	English
8.	*AE	Annee Epigraphique, Paris (France)	French
9.	*Afg.	Afghanistan, Kabul (Afghanistan)	English
10.	*AI	Ancient India, New Delhi	—do—
11.	*AIS	Assam Information, Shillong	—do—
12.	AJ	Antiquaries Journal, London	—do—
13.	AL	Art and letters, London	—do—
14.	Ami.	Amity, Bombay	—do—
15.	AM	Asia Major, London	—do—
16.	*An.	Anthropologist, Delhi	—do—
17.	Ane.	Anekanta, Delhi	Hindi
18.	*Ant.	Antiquity, Cambridge	English

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19.	*AO	Archiv Orientalni, Prague	Bi-lingual
20.	*AOB	Acta Orientalia, Budapest	Multi-lingual
21.	*AOC	Acta Orientalia, Copenhagen	Bi-lingual
22.	*AORM	Annals of Oriental Research, Madras	Multi-lingual
23.	AP	Aryan Path, Bombay	English
24.	APak.	Ancient Pakistan	—do—
25.	*APh.	Acta Philologica Scandinavia, Copenhagen	Bi-lingual
26.	*AQ	Art Quarterly, Michigan (U.S.A.)	English
27.	AQG	Assam Quarterly, Gauhati	—do—
28.	*Ar. A	Arts Asiatique, Paris	Bi-lingual
29.	*Arc.	Archaeology, New York	English
30.	*Arc. J	Archaeological Journal, London	—do—
31.	*Arc. R	Archaeological Reports, London	—do—
32.	*Aryana	Aryana, Kabul (Afghanistan)	Persian
33.	ARB	Asiatic Research Bulletin, Seoul, (S. Korea)	English
34.	*As. R	Asian Review, London	—do—
35.	*As. B	Asian Studies, Bombay	—do—
36.	*ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
37.	ASP	Asian Studies, Quezon City (Philippines)	English
38.	*AUJR	Agra University Journal of Research, Agra	—do—
39.	*BASI	Bulletin of the Anthropological Survey of India, Calcutta	—do—
40.	*BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	—do—
41.	*BASPR	Bulletin of the American School of Pre-historic Research, Harward	—do—
42.	*BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	—do—
43.	*BCGV	Bulletin of the Chunilal Gandhi Vidya-bhavan, Surat	Bi-lingual

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44.	BDCRI	Bulletin of the Deccan College Research Institute, Poona	English
45.	BDHM	Bulletin of the Department of History of Medicine, Hyderabad	—do—
46	*Ber.	Berytus, Copenhagen	—do—
47	BEFEO	Bulletin de L'Ecole Francaise D' Extreme-Orient, Paris	French
48.	Bha.	Bharati, Varanasi	English
49.	Bh. V	Bharat Varsha, Calcutta	Bengali
50.	*BIA	Bulletin of the Institute of Archæology, London	English
51.	*BI (E) S	Bulletin of the Institute of Post-graduate (Evening) Studies, Delhi	Multi-lingual
52.	*BIHR	Bulletin of the Institute of Historical Research, London	English
53.	BITC	Bulletin of the Institute of Traditional Culture, Madras	—do—
54.	*BM	Burlington Magazine, London	—do—
55.	*BMQ	British Museum Quarterly, London	—do—
56.	*BO	Bibliotheca Orientalis, Leiden	Bi-lingual
57.	*BOML	Bulletin of the Government Oriental Manuscripts Library, Madras	—do—
58.	*BP	Bibliographie De la Philosophie, Paris	Multi-lingual
59.	*BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
60.	*BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	—do—
61.	Br. V	Brahma Vidya, Adyar (Madras)	English
62.	*BRA	Bulletin Van het Rijksmuseum, Amsterdam (Netherlands)	Dutch
63.	BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
64.	BS	Bharatiya Sahitya, Agra	Hindi

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65.	*BSEI	Bulletin De la Societe des Etudes Indo-chinoises, Saigon	French
66.	*BSL	Bulletin De la Societe de linguistique De Paris, Paris	—do—
67.	*BSOAS	Bulletin of the School of Oriental and African Studies, London	English
68.	*BTLV	Bijdragen Tot Detaal-, Land-En Volken-kunde, The Hague	Dutch
69.	*Bu.	Buddhist, Colombo (Ceylon)	English
70.	BV	Bharatiya Vidya, Bombay	—do—
71.	CAJ	Central Asiatic Journal, The Hague (Netherlands)	—do—
72.	*CAR	Central Asian Review, London	—do—
73.	CF	Cultural Forum, New Delhi	—do—
74.	*CQ	China Quarterly, London	—do—
75.	CR	Calcutta Review, Calcutta	—do—
76.	*CRB	Commentaar Van hugo de Groot op de lex Romana Burgundio-num, Amsterdam (Netherlands)	Dutch
77.	*CSSH	Comparative Studies in Society and History, The Hague	English
78.	CT	Ceylon Today, Colombo	—do—
79.	CUAHS	Calcutta University Department of Ancient Indian History and Culture, Souvenir, Calcutta	—do—
80.	DI	Darshana International, Moradabad	English
81.	DT	Darshnik Traimasik, Faridkot	—do—
82.	*DUS	Dacca University Studies, Dacca	—do—
83.	*EA	Eastern Anthropologist, Lucknow	—do—
84.	*EACS	East Asian Cultural Studies, Tokyo	—do—
85.	EI	Epigraphia Indica, Delhi	—do—
86.	*EO	Ethical Outlook, California	—do—
87.	*EPh,	Etudes Philosophiques, Paris	French

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		Ethics, Chicago	English
88.	*Et.	Ethnos, Stockholm (Sweden)	—do—
89.	*Eth.	E. T. C. California (U.S.A)	—do—
90.	*ETC	Epigraphika Vostoka, Moscow	Russian
91.	*EV	East and West, Rome (Italy)	English
92.	EW	Expedition, Philadelphia (U.S.A)	—do—
93.	*Exp.	France-Asie-Asia, Tokyo	Bi-lingual
94.	*FA	Folklore, Calcutta	English
95.	FL	Gazette Des Beaux-Arts, Paris	Bi-lingual
96.	*GA	Gavesana, Moradabad	Hindi
97.	Gav.	Giornale Critico della Filosofia Italiana (Italy)	Italian
98.	*GCFT	Gengo Kenkyu, Tokyo	Bi-lingual
99.	*GK	Hibbert, London	English
100.	*Hib.	Harward Journal of Asiatic Studies, Harward	—do—
101.	*HJAS	History of Religion, Chicago (U.S.A)	—do—
102.	HR	Harvard Theological Review, Massachusetts (U.S.A)	—do—
103.	*HTR	Humanist, Ohio (U.S.A)	—do—
104.	*Hum.	Indian Antiquary (Third Series)	—do—
105.	IA	Indo-Asian Culture, New Delhi	—do—
106.	IAC	Indian Archives, New Delhi	—do—
107.	*IArc.	Indo-Asia, Stuttgart (W. Germany)	—do—
108.	*IAs.	Islamic Culture, Hyderabad	—do—
109.	*IC	Indian Historical Quarterly, Calcutta	—do—
110.	*IHQ	Indo-Iranica, Calcutta	Bi-lingual
111.	*II	Indo-Iranian Journal, The Hague	—do—
112.	IIJ		

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113.	*IJP	Indian Journal of Parapsychology, Jaipur	English
114.	*IL	Indian Literature, New Delhi	—do—
115.	*IMR	Indian Museum Review, Delhi-7	—do—
116.	Ind.	Indica, Bombay	—do—
117.	*Inq.	Inquiry, Oslo (Norway)	—do—
118.	*INC	Indian Numismatic Chronicle, Patna	—do—
119.	IPC	Indian Philosophy and Culture, Vrindaban	—do—
120.	IPQ	International Philosophical Quarterly (U.S.A.)	—do—
121.	*IQ	Indian Quarterly, Delhi	—do—
122.	*Iraq	Iraq, London	—do—
123.	*IR	The Islamic Review, England	—do—
124.	IS	Indian Studies : Past and Present, Calcutta	—do—
125.	JA	Journal Asiatique, Paris (France)	French
126.	*JAHRS	Journal of the Andhra Historical Research Society, Rajamundry	English
127.	JAOS	Journal of the American Oriental Society New Haven (U.S.A.).	English
128.	*JAP	Journal of Analytical Psychology, London	—do—
129.	*JARS	Journal of the Assam Research Society Gauhati	—do—
130.	JAS	Journal of the Asian Studies, Michigan (U.S.A.)	—do—
131.	JASB	Journal of the Asiatic Society, Bombay	—do—
132.	*JASC	Journal of the Asiatic Society, Calcutta	—do—
133.	*JASK	Journal of the Asiatic Studies, Seoul (S. Korea)	—do—
134.	JASP	Journal of the Asiatic Society of Pakistan, Dacca (Pakistan)	English
135.	JAU	Journal of Annamalai University, Annamalainagar	Bi-lingual

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136.	*JBHS	Journal of the Bombay Historical Society, Bombay	English
137.	JBRS	Journal of the Burma Research Society, Rangoon (Burma)	Bi-lingual
138.	*JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
139.	JESHO	Journal of the Economic and Social History of the Orient, Leiden	—do—
140.	*JGJRI	Journal of Ganganath Jha Research Institute, Allahabad	—do—
141.	*JGRS	Journal of the Gujarat Research Society, Bombay	Bi-lingual
142.	*JHR	Journal of Historical Research, Ranchi	English
143.	*JHS	Journal of Hellenic Studies, London	—do—
144.	JIAP	Journal of the Indian Academy of Philosophy	—do—
145.	JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
146.	JIH	Journal of Indian History, Trivandrum	English
147.	*JIMAI	Journal of Indian Museum Association of India, Bombay	—do—
148.	*JKer. U	Journal of the Kerala University Oriental MSS. Library, Trivandrum	Bi-lingual
149.	*JKRCOI	Journal of the K. R. Cama Oriental Institute, Bombay	English
150.	JKU	Journal of the Karnatak University, Mysore	—do—
151.	*JMA	Journal of the Music Academy, Madras	—do—
152.	*JMPIP	Journal of the Madhya Pradesh Itihasa Parisad, Bhopal	—do—
153.	JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda	—do—
154.	JMVL	Jahrbuch des Museums fur Volkerkunde Zu Leipzig	—do—

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155.	*JNES	Journal of Near Eastern Studies, Illinios (U.S.A.)	—do—
156.	JNSI	Journal of Numismatic Society of India, Varanasi	—do—
157.	JOIB	Journal of the Oriental Institute, Baroda	—do—
158.	JORM	Journal of Oriental Research, Madras	English
159.	*JP	Journal of Philosophy, New York	English
160.	*JPHS	Journal of the Pakistan Historical Society, Karachi (Pakistan)	—do—
161.	*JPR	Journal of Philosophical Review, New York (U.S.A.)	—do—
162.	*JPS	Journal of the Polynesian Society, Willington (New Zealand)	—do—
163.	*JR	Journal of Religion, Chicago	English
164.	*JRAI	Journal of the Royal Anthropological Institute of Great Britain and Ireland London	—do—
165.	*JRAS	Journal of the Royal Asiatic Society of Great Britain and Ireland, London	—do—
166.	*JRCAS	Journal of Royal Central Asian Society, London	—do—
167.	*JSEAH	Journal of the South-East Asian History, Singapore	—do—
168.	*JSS	Journal of the Siam Society, Bankok (Thailand)	—do—
169.	*JTSL	Journal of the Tanjore Sarasvati Mahal Library, Madras	—do—
170.	*JUB	Journal of the University of Bombay, Bombay	—do—
171.	*JUG	Journal of the University of Gauhati, Gauhati	—do—
172.	*JUP	Journal of the University of Poona, Poona	—do—
173.	*JUPHS	Journal of the U. P. Historical Society, Lucknow	—do—

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174.	*JWH	Journal of the World History, Paris	French
175.	JYI	Journal of the Yoga Institute, Bombay	English
176.	*KHR	Karnatak Historical Review, Karnatak	—do—
177.	*KN	Kala Nidhi, Varanasi	Hindi
178.	*KNASG	Koninklijk Neederlandsch Aadrijkskundig Genootschap, Amsterdam (Netherlands)	Bi-lingual
179.	*KS	Kant Studien, Koln (Germany)	English
180.	KSDPI	Kratkie Soobshchemya o Dokladakhi Polevikh Issledovaniykh Instituta Arkheologii, Moscow	Russian
181.	*KSP	Kannada Sahitya Parishat Patrika, Banglore	Kannada
182.	*LD	Light of Dhamma, Rangoon	English
183.	*LK	Lalit Kala, New Delhi	—do—
184.	*Man	Man, London	—do—
185.	Marg	Marg, Bombay	—do—
186.	MBh.	Maru Bharati, Pilani	Hindi
187.	MBo.	Mahabodhi, Calcutta	English
188.	*Med.	Medha, Raipur	Hindi
189.	*MFEA	Museum of Far Eastern Antiquities, Stockholm (Sweden)	English
190.	*Mind	Mind, Oxford, (England)	—do—
191.	*MI	Man in India, Ranchi	—do—
192.	MIOC	Memoirs of the Institute for Oriental Culture, Tokyo (Japan)	—do—
193.	*MIP	Mother India, Pondicherry	—do—
194.	*MMCP	Magadh Mahila College Patrika, Patna University, Patna	Bi-lingual
195.	MR	Modern Review, Calcutta	English
196.	*MS	Modern Schoolman, Missouri (U.S.A.)	—do—

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197.	*MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
198.	*Mu.	Museon, Belgique (Belgium)	Multi-lingual
199.	*Mus.	Museum, London	English
200.	Mus.J	Museum Journal, London	—do—
201.	*MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
202.	*MUI	Majalla-I-Ulam-I Islamiya, Aligarh	Persian
203.	*MW	Muslim World, Hardfood (U.S.A.)	English
204.	Nat.	Natya, New Delhi	—do—
205.	Nav.	Navabharata Wai, Bombay	
206.	NAA	Narodi Azii Afriki, Moscow	Russian
207.	NPP	Nagari Pracarini Patrika, Varanasi	Hindi
208.	*NV	NVmen, Leiden (Netherlands)	Bi-lingual
209.	OA	Oriental Art, London	English
210.	*OC	Oriental Culture, Tokyo (Japan)	Japanese
211.	OH	Our Heritage, Calcutta	English
212.	*OHRJ	Orissa Historical Research Journal, Bhuneswar	—do—
213.	OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, German, Leipzig (Germany)	German
214.	*Or.	Orientalia (New Series), Rome	Multi-lingual
215.	Orb.	Orbis, Louvain (Belgium)	Multi-lingual
216.	*Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
217.	*OS	Orientalia Suecana, Uppasala (Sweden)	Multi-lingual
218.	*OT	Oriental Thought, Poona	English
219.	*OW	Orient/West, Tokyo (Japan)	—do—
220.	PB	Prabuddha Bharata, Calcutta	—do—
221.	*Per.	Personalist, Los Angeles (U.S.A.)	—do—

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222.	PEW	Philosophy : East and West, Hawaii	—do—
223.	*Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
224.	*Phr.	Phronesis, Assen (Netherlands)	—do—
225.	Ph.Q	Philosophical Quarterly	
226.	*PIM	Prace I Materialy, Lodzi (Poland)	Polish
227.	PK	Prabuddha Karnataka, Mysore	Kannada
228.	PO	Poona Orientalist, Poona	English
229.	PP	Parishad Patrika, Patna	Hindi
230.	*PPO	Past and Present, Oxford	English
231.	PQ	Pakistan Quarterly, Karachi	—do—
232.	Pra.	Prajna, Banaras	Bi-lingual
233.	*PR	Philosophical Review, New York	English
234.	*PRef.	Philosophia Reformata, Kampen, (Netherlands)	Multi-liugual
235.	Pur.	Purana, Varanasi	Bi-lingual
236.	PUJ	Patna University Journal, Patna	English
237.	*QJMS	Quarterly Journal of Mythic Society, Bangalore	—do—
238.	*QRHS	Quarterly Review of Historical Studies, Calcutta	—do—
239.	*Que.	Quest, Bombay	English
240.	*RAA	Revue D' Assyriologie, et D'Archeologie, Oriental, Paris (France)	French
241.	*RArc.	Reveue Archaeologique, Paris	—do—
242.	*RD	Religious Digest, Talangana, Ceylon	English
243.	*RDDO	Re' pertoire D' art et D' archeologie Paris (France)	French
244.	*RCAJ	Royal Central Asian Journal, London	English
245.	*RFL	Revue de la faculty des letters, Tobriz (Iran)	Persian

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246.	*RDO	Rivista Degli Studi Orientali, Rome (Italy)	Bi-lingual
247.	*RHR	Revue dl' Historie des Religions, Paris	French
248.	*RIB	Research Information Bulletin, Delhi	English
249.	RJPS	Research Journal of Philosophy and Social Sciences, Meerut	—do—
250.	*RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
251.	*RL	Roop Lekha, New Delhi	English
252.	*RM	Review of Metaphysics, New Haven	English
253.	Sa.	Sacculum	
254.	Sam.	Samskriti, New Delhi	Hindi
255.	*Sams.	Samsodhak, Dhulia (India)	Marathi
256.	*SA	Sovietskaya Archaeologiya, Moscow	Russian
257.	*SAA	Societ Anthropology and Archaeology, New York	English
258.	*SE	Sovietskaya Ethnografia, Moscow	Russian
259.	*SIJ	Sino-Indian Journal, Calcutta	English
260.	*SK	Self Knowledge, London	—do—
261.	*SMJ	Sarawak Museum Journal, Sarwak	—do—
262.	Sod. Pat.	Sodha Patrika, Udaipur	Hindi
263.	*SP	Sahitya Patrika, Dacca (Pakistan)	Bengali
264.	SPP	Sarada Pitha Pradipa, Dwarka	English
265.	*SPr.	Sanskrit Pratibha, New Delhi	Sanskrit
266.	SS	Sanskrit Sushama, Varanasi	—do—
267.	*SSoc.	Soviet Sociology, New York	English
268.	*SSP.	Sanskrit Sahitya Parishad, Calcutta	Sanskrit
269.	*Suk.	Sukhen, Tehran (Iran)	Persian
270.	*Syn.	Synthese, Dordrecht (Holland)	English
271.	*Syr.	Syria, Paris (France)	French
272.	*SWJA	South Western Journal of Anthropology, New Maxico	English
273.	TC	Tamil Culture, Madras	—do—

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274.	TH	Thquafatul-Hindi (Indian Culture), New Delhi	Arabic
275.	Theo.	Theosophist, Madras	English
276.	*Thom.	Thomist, Washington	—do—
277.	Trip.	Tripathaga, Lucknow	Hindi
278.	UA	United Asia, Bombay	English
279.	UB	Uttara Bharati, Agra	Hindi
280.	Va.	Varada, Bisau, Rajasthan	—do—
281.	*VA	Visvabharati Annals, Calcutta	English
282.	VBQ	Visvabharati Quarterly, Calcutta	—do—
283.	*Vid.	Vidya, Ahmedabad	Bi-lingual
284.	*Vik.J	Vikram Journal, Ujjain	—do—
285.	VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
286.	VJ	Visva Jyoti, Hoshiarpur	Hindi
287.	VK	Vedanta Kesari, Madras	English
288.	*VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
289.	*VW	Vedanta and the West, Hollywood (U.S.A)	English
290.	WB	World Buddhism, Colombo (Ceylon)	English
291.	*WZKSO	Wiener Zeitschrift fur die kunde Sud-Und Ostasiens und Archiv fur Indische Philosophie, West Germany	German
292.	*YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta	English
293.	ZDMG	Zeitschrift der Deutschen Morgenlandischen Gesellschaft, Wiesbaden (Germany)	German
294.	*ZE	Zeitschrift fur Ethnologie, Braunschweig (Germany)	—do—
295.	*ZSAK	Zeitschrif fur Schweizersiche Archaologie und Kunstgeschichte Basel (Switzerland)	German

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EDITORIAL NOTE

The Editors have the pleasure to offer the third issue (Vol. II Part 2) of *Digest of Indological Studies* to the scholars and students concerned with this branch of knowledge. The two issues of the Digest, published so far, have been very well received in the Indological world, and scholars of great eminence have unequivocally lent their good wishes and promised their cooperation to it. There has been a general feeling that this publication is meeting a long-felt need in the world of research. Recently, the President of the All India Oriental Conference has warmly welcomed the idea of publishing this *Digest* and expressed a very high opinion about it. The extract from his address is published separately. This flood of good wishes, blessings and appreciations has immensely emboldened us in our endeavour to make the Digest as useful and comprehensive as possible. We hope that our effort towards the improvement of the quality and standard of the *Digest* will continue in an ever-increasing measure.

In the present issue of the *Digest* 295 journals have been consulted. The number of articles abridged from them is 457. These articles are in 12 languages. While editing the first two issues, we felt greatly handicapped for want of suitable arrangement for getting Japanese materials abstracted. That is why in the first issue we could publish abstract of only one article from the Japanese language, but this time we have been able to secure the assistance of Shri R. Tokuoka, Professor of Japanese in the Nava Nālandā Mahāvihāra. He has been kind enough to abridge for us 23 articles from the Japanese language. So we are happy to publish these abstracts and bring the contributions of Japanese scholars within the ken of the Indologists not conversant with that language. We hope we shall be able to publish abstracts of more articles in the Japanese language as well as other languages, not utilised so far, in the subsequent issues.

Our thanks are due to all the workers in the field of Indology for their warm support and cooperation.

EDITORS
DIGEST OF INDOLOGICAL STUDIES,
KURUKSHETRA UNIVERSITY,
KURUKSHETRA.

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MESSAGES

OPINIONS AND SUGGESTIONS

Dr. V. S. Agrawala, Professor, College of Indology, Banaras Hindu University, Varanasi :

Presiding over the 22nd All India Oriental Conference at Gauhati, Dr. V. S. Agrawala referred to the Digest in his address as follows :

I should note with gratitude the publication of '*Prācī*' which is a digest of Indological research from Kurukshetra University initiated so well by Dr. Dharmendra Nath Shastri and Dr. Buddha Prakasha. In the first two volumes published so far not only the publications are indexed but gists of papers are also extracted to the benefit of research-workers. It has also taken notice of the research work being done at the Oriental Institutes in foreign countries.

In a letter to us, he gave the following opinion about the *Digest* :—

I am very much pleased and impressed with the range of your efforts and the quality of the Digest. I expect that during the next five years, the Digest will have attained a standard as will become an essential treat for all Indological scholars. It even now has the perfume of a book. None will be able to do without it.

Dr. S. Bhattacharya, Deputy Secretary, University Grants Commission, Bahadur Shah Zafar Marg, New Delhi-1 :

The Publication contains important research material and is sure to have a permanent place in our Indological Studies.

Dr. Juan Roger Riviére, Professor of Indology, Madrid University Serrano 117, Madrid-6 :

This bibliographical review of journals and articles on Indology is very interesting, and it is a very well made collection of abstracts, for which I congratulate you. The information collected and published in this Digest is highly welcomed and will be of a good use to Indologists.

Dr. A. H. Dani, Chairman, Department of Archaeology, University of Peshawar, Peshawar :

After a cursory glance over the pages of the Digest I find that it is a very useful collection for all those who are interested in Indology.

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Particularly I have found it very helpful as I am almost cut off from the persons engaged in such Studies.

Prof. K. D. Bajpai, Head of the Department of Ancient Indian History, Culture & Archaeology, University of Sagar, Sagar :

I have found it extremely valuable and congratulate you for bringing out this number which is definitely an improvement on the previous number.

———

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I ARCHÆOLOGY

Banerji, Adris

ARCHÆOLOGICAL HISTORY OF MEWAR—II (C. 301 A. D. TO C. 650 A. D.)

According to Tamhane, the soils of Rajasthan are divided into two groups by the Aravallis—North-West and South-East, the former being almost sandy and unproductive and the latter comparatively fertile. A. Ghosh's surveys show that Harappan culture existed in the millenniums before the birth of Christ in a peripheral region of Rajasthan. Mewar had passed through Painted Grey Ware (c. 1100-800 B. C.) and Black and Red Ware cultures followed by that of the historic period (c. 600 B. C. to 600 A. D.). Rajasthan had flourishing urban culture centres like Mādhyamikā. But by c. 300 A.D., the area had become inhospitable. One of the causes for the growth of Rajasthan desert is deforestation and desolation caused by wars.

The Choṭi-Sādri (Bhramara-Mātā) inscription (c. 490-91 A. D.) mentions a Gauḍa *Kṣatriya* family named Mānavāyani as ruling over S.-E. portion of Mewar.

In the Gupta period, the importance of Central India was increasing. The centre of gravity shifted from Pāṭaliputra to Ujjain and subsequently to Kanauj. The next empire was that of Harṣa, which consisted of E. Panjab, Delhi, U. P., North and South Bihar and possibly West Bengal. Like Yaśodharman, Harṣa blazed like a meteor and disappeared. This led to India's disintegration.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 59-68

Castaldi, Editta

ITALIAN ARCHÆOLOGICAL MISSION IN AFGHANISTAN. PRELIMINARY REPORT ON THE RESEARCHES AT HAZĀR SUM (SAMANGAN)

The author has described the results of excavations at Hazār Sum (Samangan in Afghanistan). Human figures appear there under numerous forms. Among them the tree-shaped man or the pine-man with three branches is most prominent. On the walls of the caves, one finds the T-motif and the anchor-shaped motif. This represents extreme stylization. Animal figures are also stylized. The animals pertain to a pastoral world and represent scenes of everyday life. Radiating circles, wheel figurations or solar symbols also appear there. The figures of Hazār Sum are similar to those of Pasargadae in Iran.

—*EW* Vol. XIV Nos. 3-4, September-December 1963, pp. 183-205

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Dani, Ahmad Hasan

SANGHAO CAVE EXCAVATION

The name Sanghao is derived from the old Sanskrit word *Saṃgha*, meaning a (Buddhist) monastery and obviously implies many ruins of the Buddhist period spread over in the Sanghao valley.

Five main periods have been distinguished in the excavation there, which the author has described in detail. Of these, period IV shows late historical material referable to 200 B.C.—200 A.D.

About three miles to the south of the Parkho Darra cave is the village of Baluzai over which stands the famous Buddhist cave of Kashmir-smast.

It is the upper clacton industry with which the Indian Middle Stone Age materials can be related. This industry is now known to have had a wide circulation in West Pakistan and had a direct link with the Stone Age sequence of Western Asia. It is from that very source that the Indian Middle Stone Age has to be derived through Pakistan.

—*APak*. Vol. I, 1964, pp. 1-50

Datta, Kalidas

SOME EARLY ARCHÆOLOGICAL FINDS OF THE SUNDARBAN

A large number of buildings, temples, images of the Hindu, Jain and Buddhist gods, inscriptions, etc., of the past ages have come to light in the Sundarban. Harinarainpur, a village on the Hooghly river, is yielding hundreds of antiquities. The finds comprise two terracotta and one clay statuettes, four clay charms, two bone arrow-heads and twelve stone tools.

Of the two terracotta statuettes, one represents a dancing girl and the other a head only, showing bird-like face with a prominent beak and two oblong ears. The clay statuette is a model of a seated pig, which may be a totem for votive offering. The dotted lines on the charms may be spells or incantations. The two arrow-heads appear to be manufactured from the bones of the birds. The twelve stone tools are made of many kinds of rocks. Their varied forms are indicative of different purposes. They seem to be the handicrafts of some aboriginal people of neolithic culture.

—*MR* Vol. CXIV No. 1, July 1963, pp. 39-44

Deo, S. B.

THE POTTER'S TECHNIQUE IN PROTO-HISTORIC AHAR

Ahar is a suburb of Udaipur in Rajasthan. The excavations there have unearthed a fair bulk of material suggesting that the earliest settlements were as old as 2000 B.C. and that the people of that region belonged to the 'Copper Age' rather than to the 'Chalcolithic' period.

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The majority of the Ahar pottery was made of clay mixed with hey, fine sand and possibly ash and sometimes husk. Pure clay was used in quality ware only.

The Ahar potter used the hand or the wheel or both. He knew a skilful device of firing. The red ware suggests a greater adoption of the open kiln than the closed one.

The pottery displays a large variety in shape and size. There is also a unique exuberance of ornamentation in it. Most of the decorations comprise geometrical patterns. Painting was probably executed with some sort of a brush or bamboo splinter with a pointed tip.

—*BDCRI* Vol. XXII, 1961-62, issued 1963, pp. 105-11

Durrani, Farzand Ali

STONE VASES AS EVIDENCE OF CONNECTION BETWEEN MESOPOTAMIA AND THE INDUS VALLEY

In the catalogue of extant stone vases the author has included the following :

(1) A cylindrical vase (British Museum 2887) of dark-green steatite, 10 cm. in height, found in the Khafajah Diyalah region, which may belong to an ED II-III period.

Frankfort asserts that the stone of this quality was rarely used in Mesopotamia before the ED period and writes that the humped ox, perhaps an Indian breed, is foreign to Mesopotamia. Mallowan maintains that the figure depicted on the vase is a male which is not typically Mesopotamian. He considers the whole as Indian in character. The bull strongly resembles the one depicted on the Indian seals.

(2) Two fragments of a stone vase of green steatite assigned to ED II-III. One of the fragments shows a humped bull of Indian origin, which is shown in the same fashion, with a manger in front, on Indian seals. It suggests strong evidence for contacts between the Indus Valley and Mesopotamia in the early dynastic period. The fragments were found in Tell-Agrab Diyalah region.

(3) A cylindrical vase found in Mavi, made of grey-bluish steatite, not later than ED III period. In one of the decorating panels of the vase there is a kneeling figure, apparently female, and a second larger one in the background behind her. Many features of this vase are as good as Indian. .

While all the specimens from the Indus Valley and Baluchistan are made with four compartments, no compartmented vessel is known outside the Indo-Pakistan borders.

A small compartmented cylindrical vase, circular in shape, is exhibited in the Central Asian Museum, Delhi.

—*APak*, Vol. I, 1964, pp. 51-96

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Gimbutas-Marija

THE INDO-EUROPEANS : ARCHÆOLOGICAL PROBLEMS

The author analyses the views of P. Bosch-Gimpera expressed in his book *Les Indo-Europèens, problèmes archèologiques* that the Indo-Europeans had their home in Mesolithic Europe and gave birth to Danubian cultures in the 5th millennium B.C. and that starting from there they reached the Near East, Iran and India. He has shown that there were three culture-zones in Eurasia in ancient times :

(1) The North Pontic or Mariupol culture in eastern Ukraine in the basins of the lower Dnieper, Don and Donets Rivers and in the Crimea, known now from about 150 sites.

(2) Transcaucasian copper age culture between the Caucasus ranged in the north, Lake Van and the upper reaches of the Euphrates in the south. Eastern Anatolia in the west and upper Araxas in the east.

(3) The Kurgan culture in the Eurasian steppes from the lower Volga to the upper Yenisei.

He identifies the last with the Indo-European culture. Three to four chronological phases of this Kurgan culture within the span of the third millennium have been established by now. In the second half of the third millennium, the bearers of the Kurgan culture expanded into the North Pontic Area, Anatolia, the Aegean, the Balkans, Central Europe, North-Western Europe, the East Baltic Area and Central Russia and brought destruction to the old European Neolithic and Chalcolithic cultures and to the early bronze Aegean and Western Anatolian cultures. The invasion most likely occurred from the steppes in the lower Volga basin and beyond the Caspian, in the period between 2400 and 2200 B.C. The presence of separate Indo-European groups or languages in the early second millennium B.C. speaks of the existence of separate tribal units and dialects or languages. This shows that the Kurgan people who moved westward and southward from the Eurasian steppes, were already divided into many tribes that spoke various dialects. The Kurgan group in the northern Caucasus may have been parents of the Cimmerians, Hittites and possibly the Kassites and Hyksos. The diffusion of the Indo-Iranians to Persia and to India before or after the middle of the second millennium B. C. seems to be connected with that of the bronze age Andronovo bloc, east and north of the Caspian and the Sea of Aral. Its off-shoot, called Tazabag'jab, shows a constant expansion southward and eastward around 15th-14th century B. C. In Europe a number of new cultural groups of Kurgan origin arose soon after the beginning of the second millennium B. C.

Thus the author concludes that the Indo-Europeans reached Europe from Asia.

—*AAn*, Vol. 65 No. 4, August 1963, pp. 815-37

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ARCHÆOLOGY

Hegde, Karunakara

AN ANALYTICAL STUDY OF NAVDATOLI BEADS

Bead-making in India was one of the most ancient arts. Beads formed a part of the personal ornaments of the chalcolithic people of Navdatoli. Strings of beads were also used by the people of the Indus Valley. This article gives the result of chemical analysis of eighteen glazed and nine unglazed beads found along with chalcolithic material remains in an excavation conducted during the years 1957 and 1958 at Navdatoli and a brief description of the processing followed in the manufacture of these beads.

The glazed beads were coloured. The three main core materials used for glazing were stone (usually quartz), steatite and clay. Production of a glaze by the fusion of silica (quartz) requires a temperature of over 1700°C., a proposition well-nigh beyond the rudimentary resources of a chalcolithic people. But it is interesting to note that the chalcolithic people of Navdatoli had learnt by experience that a useful glaze could be produced at the convenient temperature of 780°C. by mixing powdered quartz with an alkaline material, which could have been the natural efflorescent, variously known in India as *sajji matti*, *reh*, *khari*, etc.

The unglazed beads were all dirty white. They were manufactured from heating the steatite mineral.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 69-72

Husain, Shahanara

THE TERRACOTTA PLAQUES FROM PAHĀRPUR

The excavations at Pahārpur in the Rājshahi district of East Pakistan have led to the discovery of Dharmapāla Vihāra of Somapur and a temple of Tārā.

Of the archaeological finds there, the most important are the terracotta plaques. Treating a variety of themes and moods, they depict men, women and children, the Buddhist and Brāhmaṇical pantheon, the demigods like Gandharvas, Nāgas and Vidyādharas in various postures and costumes as well as the flora and fauna of Bengal. There are several scenes from the *Rāmāyaṇa* and the Kṛṣṇa legend. Some of the plaques show architectural representations like those of *stūpas* and temples.

The plaques are made of fully dressed clay baked to various shades of ochre and most of them are not later than the later half of the 8th century A.D. They are an important source of social and religious history of Bengal during the Pāla period.

—*JASP* Vol. VIII No. 2, December 1963, pp. 5-12

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Khan, F. A.

MAINAMATI

Five miles to the west of Comilla town in what was once called Samataṭa region is Mainamati-Lalmai Ridge full of archæological sites. At Mainamati three sites were selected for excavation : (1) Salban Vihāra, (2) Kotila Mura and (3) Charpatra Mura. Salban Vihāra contains the remains of a large Buddhist monastery, originally built by the last Deva ruler Śrī Bhavadeva in the last part of the 7th or the beginning of the 8th century. It is a monumental edifice with 550 ft. long sides, containing a total of 115 cells, arranged formally round a central shrine. The early period shrine was built on a stupendous scale. Ringed by an embellished plinth with pointing angles and recessed corners, it resembles in plan a Greek cross with chapels built in the projecting arms facing the cardinal points. This type of cruciform structure resembles in no way the traditional *stūpa* architecture of the Indo-Pakistan sub-continent, but has close parallels to the architectural style existing at Kalasan in Central Java and at Pagan in Burma. It may be assumed that this style reached South-East Asia from East Bengal. At Kotila Mura, 3 miles to the north of Salban Vihāra, the lay-out of three principal *stūpas* in the traditional style has come to light and at Charpatra Mura, a mile and a half to the north-west of Kotila Mura, the remains of a rectangular shrine $105' \times 55'$ have been found.

Among the finds from Mainamati, a hoard of three gold coins and six gold ear-rings and two hoards of 224 silver coins, two bronze relic caskets and a number of bronze images of Buddhist deities, carved bricks, terracotta plaques, sculptures, pots and pot-sherds are noteworthy. But of great importance are two copper plates from Salban Vihāra and four from Charpatra Mura.

The copper plates from Salban Vihāra have revealed a new Buddhist dynasty, the Devas, who succeeded the Khadgas. It consisted of four kings, Śrī Śānti Deva, his son Śrī Vīra Deva, his son Śrī Ānanda Deva and his son Śrī Bhava Deva. They can be assigned to a period between the last part of the 7th and the middle of the 8th centuries A.D.

Two plates from Charpatra Mura belong to Śrī Ladha Candra Deva and the third was issued by his son and successor Śrī Govinda Chandra Deva. Recently a copper plate of Śrī Kalyāṇa Candra Deva of this dynasty has been discovered from Dacca. They enable us to reconstruct the Candra dynasty as follows : Pūrṇacandra, Suvarṇacandra, Trailokyacandra, Śrīcandra, Kalyāṇacandra, Ladhacandra and Govindacandra. They ruled from 900 A.D. to 1050 A. D. after the Devas. Trailokyacandra defeated the Gauḍa king, obviously of the Pāla dynasty ; Śrīcandra and Kalyāṇacandra gained still greater successes against the Pālas and the kings of Kāmarūpa. As is clear from the Dacca plate, the contemporaries of

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Śricandra in Gauḍa were Pṛthvīpāla and Gopāla. Ladhacandra even undertook a pilgrimage to Banaras.

The fourth copper plate from Charpatra Mura belongs to a local Hindu ruler of the Vaiṣṇava sect, namely, Śrī Vīradhara Deva. On palæographical grounds this plate could be assigned to a date between 12th and 13th centuries A.D.

—*PQ* Vol. XI No. 4, Summer 1963, pp. 18-27

Misra, V. N. and Nagar, Malati

TWO STONE AGE SITES ON THE RIVER CHAMBAL, RAJASTHAN

The authors explored the Chambal at Kota and Rawatbhata and collected valuable material belonging to Lower Palæolithic, Middle Palæolithic and Mesolithic Ages. This comprises mainly tools and implements of different types and techniques which the authors have analysed in detail.

—*BDCRI* Vol. XXII, 1961-62, issued 1963, pp. 156-69

Neogi, Haran Chandra

ARCHÆOLOGY AND INDIAN HISTORY

Indian Archæology is divided into three artificial groups: (1) Art, (2) Epigraphy and (3) Numismatics. India is abundantly rich in archæological materials and archæology occupies the most important position in regard to the reconstruction of the history of India.

Archæologists of India and Pakistan have made brilliant discoveries since the partition of the country, but one defect of Indian Archæology is its isolation from the neighbouring countries.

The principle that every bit of material should be examined from political, economic, social and religious view-points is not followed in India. Archæologists bridge the life of the past and the present. This is not done in India; and the progress of archæology in different states of India is so uneven that some states are lagging behind. For want of archæological discoveries, *e. g.*, the history of Assam remains as shadowy as before. No systematic attempt has been made to study alien elements of Indian culture carried through Assam.

—*AQG* Vol. III No. 4, pp. 6-10

Pant, P. C.

SOME LITHIC-TOOL INDUSTRIES OF BANDA

The pre-historic sites at Banda in the easternmost part of Bundelkhand in U.P. are of three types: (1) those situated on the river banks, (2) those

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on the flat hill tops and (3) those in the vicinity of hills. There is a thick deposit of alluvium on the banks of the rivers, but the tools are discovered from the loose gravel, stretched by the rivers on their banks. The only site of the second category is the flat top of a hill which is not very high. The pre-historic man must have preferred this place for its position of vantage. Another place of the pre-historic man's choice is the slope or raised ground near hills. All the four sites located by the party are factory sites belonging to Middle and Late Stone Ages. These sites must have been chosen on account of the availability of material for manufacturing tools as well as of the proximity of water.

Implements belonging to Early Stone Age have been picked up from the periphery of a small pond, which is surrounded by tiny hills on a plain ground in the foreground of the Rāmacandra Hill. This seems to be a factory site. Out of several specimens, discovered at this site, twenty are genuine tools. The chief material of the industry is a basic rock epidiorite. The tools are made of pebbles, cores and flakes. The majority of implements are in a state of good preservation.

These implements may be classified into four major types: A. Handaxe, B. Cleaver, C. Chopper, D. Flake. Each of these types has many sub-types. The handaxes have five sub-types. There is only one V-shaped cleaver in this collection. That too seems to be unfinished. The choppers have three sub-types : one is made of a pebble, another of a core, and yet another of a flake. The flakes have two sub-types. There is also a tool that could be used as piercer. The industry is crude and may be put in the beginning of the Early Stone Age.

The valley lying between Siddhapur and Banke Siddha is an open station of Middle Stone Age and lies between two *nālās*. This too was a factory site. A flint side scraper, roughly triangular in shape, was picked up from the gravel bed of one of the *nālās*. Besides this, scrapers, end scrapers, burin like tools, chopper like tools, blades and cores, divisible into many sub-types, have also been found.

Twenty-nine implements, four of Early Stone Age and the rest of Middle Stone Age, were discovered in a Stone Age site on the banks of the river Ken in Durendi village. They may be divided into the following classes :

A. Handaxe, B. Chopper, C. Core, D. Burin-cum-scraper, E. Side Scraper, F. Tool with point and G. Blade, all with sub-types.

Some implements were picked up from the loose gravel in a Middle Stone Age site on the confluence of the Baghain and the Ranj near Barahha. In this industry the true Levalloisian element is found. Two choppers that

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were found are different from the other tools. The following types are classified :

A. Parallel Sided Flake, B. Lunate (?), C. Side Scraper, D. End Scraper, E. Burin, F. Tool with point, G. Flake and H. Core.

Nineteen Middle Stone Age implements were discovered from the gravel bed of the Paisuni river, near Bankat.

A small microlithic site at Shahpatan, where waste chips were found on the surface, was probably a factory site.

Another open station of microlithic factory site was discovered at Siddhapur, Bambhia and Lodhwara.

Most of the implements fall in the category of polished stone axe with pointed butt. They are made of basalt, epidiorite and dolerite. They must have been hafted in wooden handle and used as axes. The small implements must have been used for scraping only.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 114-42

Sankalia, H. D.

ARCHÆOLOGY AND TRADITION

The author believes that tradition is an important source for the study of a past culture. The idea of an ancient site or object is obtained by the study of tradition. Archæology helps us to visualize the past. Thus the two are complementary to each other. First, in Europe Greek history was known up to about 1000 B.C., but when H. Schliemann worked on the basis of traditions and on the work of Home, he was able to dig out the cultures, which were even older than the Greek Trojan culture. The same was the case with Iraq or Mesopotamia. This country has two types of tradition : The first an account by an historiographer Berossus and the second in the form of the Account Tablets. But these are not quite believable. The evidences of contemporary legends are now substantiated partly or wholly by excavations.

Egypt has preserved some types of stories. The writing in Egypt goes back to about 3000 B. C. The traditions available there were for the first time collected by Ptolemy Philadelphos and were translated into Greek. The lists of the Dynasties collected by the archæologists are surprisingly accurate.

As regards Palestine, the archæological history or sequence of many sites has proved to be in the fullest accord with the identifications preserved in the Bible and Josephus. Archæology has amply proved that the Hebrews were Semites, who originally had settled in Mesopotamia and then migrated to Palestine. It has also been shown that the Indo-Aryan way of worship existed in Palestine and the region around, about 1500 B.C.

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In America, there was a traditional story of the sacred well, which was used for human sacrifices by the Mayans. When on this basis the well was dug, human skeletons were brought along with golden ornaments. This has shown the Mayan's contact with Egypt and India via South-East Asia.

In India, the traditions are collected in the Purāṇas, the *Rāmāyaṇa* and the *Mahābhārata*. They contain an account of the world. The foreign writers, who visited India in different times, have also provided us with traditional account. The Greek accounts about the Āndhra cities have been proved to be true by recent excavations. A large number of Buddhist sites have been located on the basis of the accounts available from the Chinese sources.

In the efforts to discover India's past, its own traditional accounts, *viz.*, the Purāṇas and the Epics and even the 'local site accounts' (*sthala-māhātmyas*) have almost completely been neglected. These were regarded as pure myths, no doubt, due to deep-rooted prejudice.

Now fresh efforts are being made. It is being revealed that the Chalcolithic people of Gujarat, Maharashtra, Madhya Pradesh and Rajasthan were associated with the Yādavas of the Purāṇas and that the Grey ware culture of Northern India was associated with the Aryans. A few sites connected with the *Mahābhārata* war have been excavated and the results are encouraging. Similar attempts should be made to explore the sites associated with the *Rāmāyaṇa*.

The aim of excavations should be to tackle the anthropo-economic problems or the problems of the movements of the peoples and their civilizations in a broad sense.

—*Ind.* Vol. I No. 1, March 1964, pp. 3-18

William Willetts

ARCHÆOLOGICAL PROGRESS IN SOUTH INDIA

The author has described some pieces displayed in an exhibition staged in the centenary hall of the Government Museum, Madras on the occasion of the Silver Jubilee Celebration of the Archæological Society of South India. In particular, he has described two images recently found at Tiruvenkāḍu : (1) Caṇḍikeśvara and (2) Ardhanārīśvara. The latter piece is a remarkable synthesis of the limpid femininity of the left side of the body and the robust masculinity of the right side, the finest South Indian bronze so far known. It was made during the reign of Coḷa kings Rājarāja I and Rājādhirāja I in the first half of the 11th century A.D. It was mentioned in an inscription of the 29th year of Rājādhirāja, about 1045 A.D.

—*OA* Vol. IX No. 4, 1963, pp. 199-201

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II ARTS AND CRAFTS

Agrawala, R. C.

AMARAKA JĪ KĀ AJÑĀTA ŚIVĀLAYA (THE UNKNOWN ŚIVA TEMPLE OF AMARAKA JĪ)

The dome of this temple is supported by twelve square columns. The *kīcaka* forms sculptured on the pillars of the *sabhāmaṇḍapa* are very rare. Short inscriptions, relating to the 17th century local *sūtradhāra*, were probably made at a time when this temple was renovated.

The *sabhāmaṇḍapa*, adorned with various *kīcaka* forms, offers wonderful material for study of architecture. This temple is really an important work of mediaeval Mewar art.

—*MBh.* Vol. XI No. 4, January 1964, pp. 50-52

Agrawala, R. C.

EARLY MEDIÆVAL CHAPELS AT MENĀL, RAJASTHAN

The mediæval Śiva Temple at Menāl in Mewar is important for the study of Cauhāna architecture. Out of the three chapels therein, Nos. 1 and 3 are of great importance and bear a great affinity to the architecture at Osiān, Roḍā, etc. In fact, the existing chapels are the only relics of local temple architecture at present. Each chapel, having a height of 15 to 20 feet and a *śikhara*, has pillars presenting vase and foliage design.

The door-frames present Gaṅgā and Yamunā on their *vāhanas*. In the centre of the lintel appears Viṣṇu on Garuḍa. The depiction of *Kīrti-mukha*, creeper motif and amorous figures on the exterior left are worth noticing. The principal back niche preserves a beautiful image of Śiva, in *tāṇḍava*-dance. Half-lotuses surmounted by the 'vase and foliage' designs on both the sides of the niche as at Ābānerī, Osiān, etc., enhance its beauty.

The exterior niche of chapel No. 3 presents a beautiful representation of *ardhanārīśvara*. The upper left hand carries a mirror, as the upper right hand carries a trident. The lower hands are mutilated. The *Sthānaka-mātṛkā* in chapel No. 3 is more interesting. The upper portion of the image depicts *navagrahas*, the goddess standing on an 'iguana' (*godhā*) and a lion on both the sides. This presents the Gaurī aspect of Pārvatī in the mediæval art of Mewar as at Bhīnmāl, Kalyāṇapura, etc.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 43-44

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Agrawala, R. C.

ĪSAVĀLA KĀ AJÑĀTA VIṢṆU MANDIRA (THE UNKNOWN VIṢṆU TEMPLE OF ĪSAVĀLA)

This is a detailed description of the Viṣṇu temple first discovered by the author a few years ago. Engraved on a wall of this temple there is a seven-line inscription of Vikrama Saṁvat 1161, in which the name of the god is mentioned as *Vohighasvāmī* (?). Just near this temple, a small inscription of V.S. 1164 is discovered at Ghāsā. Near the inscription of V.S. 1161 there is engraved a two-line inscription of the time of Mahārāṇā Mathanasiṁha of Mewar.

From the iconological point of view, the icons of this temple provide a fine source material for the study of the art of the Guhila period. The images of the Mātṛkas in this temple are of great value.

—*Sod. Pat.* Vol. XIV No. 3, July 1963, pp. 195-98

Agrawala, R. C.

MEWĀR KĀ EKA AJÑĀTA SŪRYA MANDIRA (AN UNKNOWN SUN TEMPLE OF MEWĀR)

This temple is situated in front of the village Ṭūsa at some distance from Udaipur. It was built in the 11th or 12th century. But the portion from above the roof of the *garbhagṛha* appears to have been constructed later on. In all likelihood, this temple was raised up on a pre-mediaeval site.

The noticeable features of this temple are the *mahāmaṇḍapa* and the *garbhagṛha* housing a sun image. Different parts of the temple are adorned with sculptural pieces.

—*Sod. Pat.* Vol. XIV No. 2, April 1963, pp. 131-34

Agrawala, R. C.

PAŚCIMĪ RĀJASTHĀN KE KUCHA PRĀRAṀBHIKA SMṚTI STAṀBHA (SOME MEMORIAL PILLARS OF WESTERN RAJASTHAN)

From the 7th century A.D., the small pillars referring to the *satī* of women began to be found in Western Rajasthan. Such pillars, bearing dates 743, 745 and 827 in the Vikrama era, are found at Choṭīkhāṭū in the Nagore district.

In course of time, these pillars came to be called *Devalī*. Many *Devalīs* are found at Ghaṭiālā, Osiān, Ustarān and Bilāḍā in the Jodhpur region and Khīdasara, Kolāyata, etc., in the Bikaner region.

In the Pratihāra period, rectangular pillars of the form of a man were made in Western Rajasthan to act as victory pillars.

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Some *satī* pillars of the Cauhāna period have been found at Jahajpur in Mewar and Ānvaladā and Lāhorī.

Among the Rajputs, the worship of foot-prints of the Pāliyā was also prevalent.

The memorial pillars, mentioned above, throw light on the nomenclature and language of that period.

—*Va.* Vol. VI No. 2, April 1963, pp. 68-79

Agrawala, R. C.

RĀJASTHĀN KE KATIPAYA PRĀCĪNA SAROVARA TATHĀ VĀPĪ (SOME ANCIENT TANKS AND LAKES OF RAJASTHAN)

In an inscription of 684 A. D. from Nagar in the Jaipur region, there is a reference to the construction of a well by an expert architect. Likewise, an epigraph dated 685 A.D. mentions the digging of a L-shaped tank in front of the railway station of Maṇḍor, five miles from Jodhpur.

During the Pratihāra period, many big lakes were dug at Osiān and Ābānerī. In the Kumbhala *Praśasti* of the time of Kumbhā, there is an account of the construction of the Citrāṅgada tank at Chittor by the Moriya king Citrāṅgada.

Of the Guhila period, there is an important tank at Gaṅgobheva near the Āhāḍa village. Many important tanks like Vīsalsar and Ānāsāgar were built during the rule of the Cauhānas. The reign of Kumbhā saw the building of the Mandākinī Kuṇḍa at Acalgarh and several other tanks.

There is ample material in the Jodhpur museum to show that Persian wheel was in vogue in Rajasthan in that period. All this shows the interest of the rulers in the promotion of agriculture.

—*Va.* Vol. VI No. 4, October 1963, pp. 57-63

Anand, Mulk Raj

REFLECTIONS ON THE HOUSE, THE *STŪPA*, THE TEMPLE, THE MOSQUE, THE MAUSOLEUM AND THE TOWN PLAN FROM THE EARLIEST TIMES TILL TODAY (BEING NOTES ON THE SOCIAL AND SPATIAL IMAGINATION IN INDIAN ARCHITECTURE)

The author has tried in this essay to clear the confusion about the tradition of architecture in our country by dissociating it from the merely archæological, religious and sentimental interpretations. Instead, he seeks to discover the social facts on which the architecture of each period was based. And he deduces the spatial characteristics which

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followed from the social facts and metaphysical speculations. The result is a humanist interpretation in terms of the reactions of men to the environment of each epoch.

For instance, he postulates the reasons for the existence of a town plan in Mohenjo-daro during the Indus valley civilization to the existence of a rational concept of living, based on a magical religion, which was vitalist in its outlook and in accord with the functional demands of the physiology of the individual of the human species, so far as it evolved, until 5000 years ago.

Again, in the brain-burdened society of the Vedic times, dominated by the Brāhmaṇical priestly order, he finds that the caste stratification offered difficulties in the way of grouping the houses in the village and the town, making for a degeneration of the wholesome ideas of the earlier Indus civilization. He feels that the decisive factors in Hindu society destroyed the concept of the house as an answer to human needs and interests.

All the same, mental geometry of the Vedic period was based on the sense of expansion of human soul through breathing. And the preference to the out-door life of the villager led to the concept of freedom of space from the restraints of the beehive village structure of the *dasyus*.

The negative teaching of the Buddha about life on this earth did not encourage the creation of the house under the impact of this new religion. And the low caste people could not be emancipated from the infernos of the disintegrating villages in which they were confined. But the primitive people of the lower castes, who accepted Buddhism, emphasised the monumental character of the earthmound under which they buried the dead. The *stūpa* architecture of Buddhism, therefore, owes itself to the mass-creating plastic sense of the Dravidians, fused with the space-creating constructive architectural practice of the dominant Aryan tradition. Later the more positive assertions about living the span of a good life in Mahāyāna Buddhism brought about well composed townships like Nāgārjunakoṇḍa and Amarāvatī.

The continuous pressure of human biology in the daily life of the aboriginal people of India continued to evolve the kind of house structure, which is called the open shelter with lean-to-wind-breaks, the circular house of the beehive type with the conical top, and the rectangular house with the flat roofs.

These styles of houses were adapted in both the Buddhist shrines as well as in the temples of the Gupta Classical renaissance. The Buddhist temple or *Caitya* Hall continued to influence the Hindu architecture, as in the case of the Gupta temple at Chezarla in Guntur district, Andhra

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Pradesh and the Ter temple in the Deccan. Temple No. 17 at Sāñcī is also a similar example. The Gupta temple, however, has a flat roof and has not yet aspired to the vertical *śikhara*. The Durgā temple at Aihole breaks away from the flat roof convention to the spire. The spiritual aspirations of the Classical renaissance seem to have broken through towards God in the sky. In the post-Gupta period, the path of the eye begins to determine the structure as in the Pallava architecture at Mahābalipuram, Bodh Gayā and in the temple at Gwalior fort.

Under Śrī Harṣa, the Romantic movement in Indian architecture began. Great halls, with richly adorned towers, fairy world turrets like pointed hill-tops, of grandiose palaces and temples rose to the clouds. There is an emphasis on decorative richness in the top-heavy projections. The attempt at glory is obvious. The plastic sense is lost in the intricacy of surface effects. The structures gain monumentality and stir man's imagination in terms of magnificence and power, and through the confrontation with the majesty of faith. The common house remains mean and squalid. The house is still more neglected in the early mediaeval period, except that the innermost structure of the temple is modelled on the square peasant hut. The optical illusion created by the huge *śikharas* inspire awe and reverence for the gods. The elaboration of details in the structures makes for intimacy, but repetition of various kinds are introduced to create reverence for the house and body of God, with its echo or *dhvani* or resonance.

The Hindu metaphysical postulates about the world in constant flux, with which dynamic human beings must ally themselves, lead to the Pallava shrines of Mahābalipuram and later to the great Kailāsa temple at Ellora, with their vast carvings and spectacular movements, freeing the rock from static monumentality to the flow of tremendous energies. As Stella Kramrisch says : 'the twilight of the tabernacles is deliberately contrived to suggest the reverence for all those gods released from the racial sub-conscious into the giant dramatic reliefs.' Space, energy and concrete expression of emotion are wedded to the eternal flow. The modular is a cosmic man, with whom the primitive emotions for monumentality are allied. Thus the cloud in movement which is Ellora, the flow of the figures in Elephanta and the achievements of the Sun temple at Koṇārk, with its space-time illusion of flight on the chariot towards the sky, where live the gods in heaven can be explained. The other mediæval temples of Bhubaneswar, Orissa and Rajasthan are parts of the same wave.

The grand mediæval structures in western India become ornate and decorative through the enormous amount of money donated by rich merchants.

The ritualism of the South Indian landscape, where the gods were kept away from the violent crises of the North led to a romantic exhube-

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rance, which inevitably made for the florid empire styles, as in Vijayanagar. There is still great carving, but the repetition of details is likened to cells in the biological organism of man, and the adulteration of mental geometry with exhuberant emotionalism, reaches sheer grandiosity in the *Gopurams*, with their iconographic exactitude, without much care for workmanship.

The stricter, abstract geometry of the four square Islamic mosque leads to simplification of the Indian sensibility, as also to some synthesis with the decorativeness. The invention of the arch and the elaboration of the dome create new experiences for those who wanted to hear the echo of their own voice as the speech of God. The mixture of Hindu and Muslim motifs under the Mughals, especially under Akbar, brought an emphasis on the palace, with a spatially administered garden, and respect for the passionate physiological interest in the world.

By the 18th century, the West had begun to dominate the Indian consciousness, with its Graeco-Roman principles and the palaces began to be hotch-potch designs, to show the pompous splendour of the British Raj and its minions. The early 20th century led to a debate between revivalism and experimentation and was a fallow period marked by the hangover of Victorianism. After the second World War, and with the coming of freedom, the humanist movement in contemporary Indian architecture began with certain experiments in Chandigarh, Ahmedabad, Delhi, Bombay and Calcutta. The eclectic character of the contemporary styles is yet too shapeless to invite critical appreciation. But architecture today is based, more and more, on the individual clinical experiences, the discovery of the fact that human beings live and breathe and spend their lives in houses, whose shapes and forms can only be moulded in the interest of social function.

—*Marg* Vol. XVII No. 1, December 1963, pp. 8-40

Anupachanda

ĀMER KE PRĀCĪNA JAINA MANDIRA : UNAKE LEKHA (THE ANCIENT JAIN TEMPLES OF ĀMER AND THEIR INSCRIPTIONS)

At Āmer there are six temples, besides a dilapidated temple of three *śikharas*. Of these temples, that of Sānvalājī (Neminātha) is the latest. In an underground cellar, there are 219 images of stone and metal, 166 *yantras*, 10 foot-prints and two stools. Among these images, that of *Pārśvanātha* is the latest. In the writings about the *yantras*, there is an important historical material, which deserves to be investigated.

—*Ane.* Vol. XVI No. 5, December 1963, pp. 209-13

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ARTS AND CRAFTS

Auboyer, Jeanine

THE TREASURES OF INDIAN ART IN FRANCE

In France, the taste for Indian art developed in the 18th and particularly in the later half of the 19th century. The Guimet Museum, founded by Emile Guimet in 1889, contains a library of 18,000 volumes, a publishing house and some lecture-halls and is the best repository of Indian art in France.

At the time of reinstallation after the second World War, the Indian collection in this museum was one of the most beautiful of its kind and represented the main phases of Indian Art.

The collections there offer a good opportunity to study both the Buddhist and Brāhmaṇical iconography as well as the various styles of Indian art. The oldest pieces preserved there are terracottas, attributed to Mauryan period, *e. g.*, the feminine heads bearing elaborate hair styles and the crouching yakṣa belonging to the Mathurā School. Objects, acquired during French excavations undertaken at Pondicherry, Vishakhapatnam, the Mutrapaleon and Sutrukhermy, can be seen in this museum. The most appreciated piece is the Nāga Rāja of the Mathurā School and next to it are the eight bas-reliefs in white marble, which belong to the Amarāvatī School. The evolution of the Buddhist art is represented by some very beautiful pieces. The Guimet Museum has also now a few pieces of the Gupta period. Many statues of good quality represent the iconographies of the Hindu and Jain religions. Several hundred Indian miniatures complete the collection. A very impressive series of Dravidian statues is found in another museum in Chalons Sur-Maine.

—*UA* Vol. XVI No. 2, pp. 128-33

Avasthi, Ramasraya

KHAJURĀHO KĪ NIRṚTI PRATIMĀYEN (THE NIRṚTI IMAGES OF KHAJURĀHO)

Nirṛti is a Vedic god. His images are sculptured standing along with Yama in the south-western corners of the Khajurāho temples. The Khajurāho sculptors have, probably on their own, shown some Nirṛti images wielding snakes, flowers, tridents, books, etc. No idol, wielding a staff, has been found in Khajurāho.

With the exception of a single idol, all the images of Nirṛti in Khajurāho are sculptured standing naked in the *dvibhaṅga* or *tribhaṅga* posture. Ordinarily, all the Khajurāho idols of this god have swords in their right hands, as mentioned in the scriptures of India. They are generally shown wearing ear-rings, necklaces, bracelets, armlets, sacred threads and garlands. All the three Nirṛti images, found in the Jain temples of Khajurāho, are sculptured with dogs as their vehicles; but,

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Apsarās are not sculptured by the side of these idols, though a maid is shown seated on a pedestal near the god in one of thes culptures. Nor are the Nirṛti images of Khajurāho surrounded by the Rākṣasa figures.

—*Trip.* Vol. IX No. 7, May 1964, pp. 42-47

Bhatt, M. M.

YAKṢAGĀNA-STAGE IN KARṆĀṬAKA

The *Yakṣagāna* has been in vogue particularly in South India. It is an indigenous music-drama of the common folk. It gave both knowledge and entertainment. It may be counted among the audio-visual aids in acquiring or imparting knowledge, particularly to the illiterate common folk.

The antiquity of this art has been traced to 9th century and it is of two types : (1) play enacted in the open *bayalāṭa* or *daśāvatāra*, in which actors play their part as in a drama under a make-up. (2) *tāḷa-maddale*, in which there is no make-up and dance. The performances last throughout the night and admission is free. It is generally conducted under the auspices of temples or deities.

Today, there is no theme that can be excluded from the *Yakṣagāna*. Cinema and the modern stage have had their influence on this ancient art. It is a hopeful sign that the educated public is exhibiting a live interest in this art.

—*BITC* Pt. II, 1963, pp. 235-38

Boisselier, Jean

LES SCULPTURES DE DONG-DU'O'NG DU MUSEUM RIETBERG DE ZÜRICH (THE SCULPTURES OF DONG-DU'O'NG OF THE RIETBERG MUSEUM OF ZÜRICH)

Dong-Du'o'ng is the great Buddhist monastery founded in 875 A.D. by Indravarman II under the name of Lakṣmīndralokeśvara. It is a vast sanctuary of Champā and the first monument of the Indo-Chinese Peninsula, the disposition of which reveals the spirit of the adaptation of traditional Brāhmaṇical formulæ of architecture for Mahāyāna purposes. The images from that site, preserved in the Rietberg Museum, were found by H. Parmentier from 7th September to 29th November, 1902. These sculptures have their own characteristic features. Their ethnic type, bearing the stamp of their particular physionomy, the decoration marked with close wavy lines and the heaviness of ornaments do not permit their being confused with any other figure. The style of Dong-Du'o'ng in sculpture as well as in architecture is undoubtedly the Cham style, which is most original and most easily recognizable. The bushy eyebrows united in curves, the simply incised and extremely schematised eyes,

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the thick moustache covering the upper lip up to the base of the nose, the close-shaven beard up to the angle of the lower maxillary and specially the almost formless ears looking swollen are the typical features of Cham sculptures.

No image among those mentioned in the article can be identified with any aspect of Śiva. Some of them appear to be the figures of Bodhisattva. Some of them denote the influence of Sino-Japanese iconography transmitted through Vietnamese sources. The Cham sculptors of Dong-Du'o'ng are indebted to Chinese Buddhism, from which they have derived the spirit of their compositions and their iconographic peculiarities, but the import has been perfectly assimilated and integrated in a style, whose originality is manifest in the æsthetic appeal as well as the decorative elements.

—*AA* Vol. XXVI No. 2 (Special Number), 1963, pp. 132–50

Chaturvedi, Jagdishchandra

ARDHANĀRĪŚVARA

According to the *Brahmavaivartapurāṇa*, when the lone Brahman thought of creation, he divided himself into *puruṣa* and *prakṛti*. This concept has been vividly expressed by the Indian sculptors in stone images.

Ardhanārīśvara figures can be seen in the Mathurā museum, in Vidiśā, in Elephanta, Ellora and Bādāmi caves in Tanjore, Madhurā and Kāñcī temples.

The idea of sculpturing Ardhanārīśvara figures originated in the mind of sculptors of the Kuṣāṇa age. In Mathurā, there is a Kuṣāṇa-age image as also a Gupta-age image of this god.

There is evidence to show that in the early centuries of the Christian era, devotion to Ardhanārīśvara was popular not only in India, but also in countries like Afghanistan and Syria, which the enterprising Indian merchants visited.

We also find a description of the Ardhanārīśvara figure in Indian literature.

—*Trip.* Vol. IX No. 5, February 1964, pp. 27-32

Chhabra, B.Ch.

ŚAKUNTALĀ IN ŚUṄGA SCULPTURE

Among the valuable antiquities found in the ancient mound at Bhita, there is a damaged slate plaque, which depicts a reclining lady with a man attending on her. According to Marshall, the woman suggests Māyā in conception scene. He assigns the plaque to the 1st century A. D. Coomaraswamy assigns the piece to the 3rd or 2nd century B. C.

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The author of the article is of opinion that the plaque depicts the scene of king Duṣyanta making love to Śakuntalā after the model of Kālidāsa's description in the *Abhijñāna-Śākuntalam*.

If this is acceptable, Kālidāsa may be placed in the 2nd or 1st century B. C.

—*Nat.* Vol. VIII No. 1, Autumn 1964, pp. 6-7

Eleanor, Olson

THE WHEEL OF EXISTENCE

The pictorial diagram of the wheel of existence evolved during the earliest days of Buddhism. It is a developed chain of causation propounded by the Buddha, as we know from *Vinaya* volume I pp. 74-84. The *Divyāvadāna* pp. 299-300 describes the making of the more fully developed diagram in accordance with the Buddha's instructions. The wheel was to have five spokes, between which were to be depicted five realms of rebirth- the hells, animals, *pretas* or tortured spirits, gods and men. In the centre, a dove, a serpent and a hog were to symbolize lust, hatred and delusion. The twelve-fold chain of causation was to go around the wheel in regular and in inverse order. Pictorial details from similes used by the Buddha to illustrate the doctrines were added by the Indian monk Nāgārjuna in the 2nd century. The model for the Tibetan wheel was taken to the Land of Snow by the Indian monk 'Bande Yeshe' in the 8th century and was preserved at Sam-yas, the oldest Tibetan monastery.

At the entrance to cave No. 17 at Ajanta, one sees the remains of a similar wheel dating from the 6th century.

The powerful, but bloated monster, who clutches and bites the wheel with such ferocious intensity, is the demon of impermanence of the Indian diagram, Shinje or Māra or Yama, the wrathful counterpart of Avalokiteśvara, who is believed to assume this form in order to awaken in the devotee a realization of the hideousness of clinging to worldly things, which keep him in bondage to the wheel.

—*OA* Vol. IX No. 4, 1963, pp. 204-9

Francisco, Juan R.

A BUDDHIST IMAGE FROM KARITUNAN SITE, BATANGAS PROVINCE

A recent and very significant discovery in Philippine Archaeology is a clay medallion with an image in bas relief. It was excavated from a test square in a habitation area of Karitunan site in summer 1961. The site had been dated, together with at least twenty sites dotting the shoreline of Calatagan, in the late 14th and early 15th centuries A. D.

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It is a Mahāyānistic Buddhist image, the Bodhisattva Avalokiteśvara in the *Padmapāṇi* form, with the Buddha Amitābha represented in the oval nimbus of the image. Other Buddhistic iconographic characteristics confirm the identity and affinity of the image with similar Buddhist sculptures in Siam. This affinity is proved further by its association with the Siamese porcelains excavated in the same site, which is, perhaps, the only significance that may be attributed to the image.

If the artist fashioned the medallion either directly or by means of a mould from a model, it may be fair to suggest that it is intrusive into the whole culture-pattern character of the site. The image, judging from the iconographic traits, belongs to the 13th century Siamese art. It arrived at Calatagan around the middle of the 14th century A. D. and it would not be surprising if its original turned out to be made of metal.

The image does not necessarily exhibit the permeation of Philippine culture by the Buddhist cultural orientation.

—*ASP* Vol. I, *Special Issue*, 1963, pp. 13-22

Francisco, Juan R.

THE GOLDEN IMAGE OF AGUSAN—A NEW IDENTIFICATION

Perhaps one of the most spectacular discoveries in Philippine archæological history is the golden statue known as the 'Agusan Gold Image'. It is a figure of a female deity, seated cross-legged, made of twenty-one caret gold and weighs nearly four pounds. It was found on the left bank of the Wawn River in 1917. It is now on display in the Gold Room of the Chicago Museum of Natural History. According to Beyer, the image appears to date from the 14th century or earlier.

One suggestion about the pantheon to which the image belongs is that the flame-like projection from the rather very ornamental head-dress of the image is a representation of the flame which characterizes a great number of the Buddha images in the South-East Asian locus.

The second suggestion is that the prominent representation of what seem to be skulls, used as ornaments, points to the image's connection with the Śiva-Buddha aspect.

The third suggestion is that from the manner of sitting, the calmness of facial expression, long ears and halo around the head, the image appears to have belonged to the Buddhist pantheon.

The fourth is that the head-dress and the ornaments show the influence of Indo-Javanese art of the 10th century A. D. The author is inclined to accept the first suggestion. It seems incontrovertible that the image is a goddess of the Buddhist pantheon of the Mahāyāna group. It is a female Bodhisattva and at the same time the counterpart of the Hindu goddess Śakti.

—*ASP* Vol. I, *Special Issue*, 1963, pp. 31-40

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Gaur, Ram Chandra

PRĀCĪNA BHĀRATĪYA ŚILPAKALĀ MEN SAṀGĪTA-CITRAṆA (THE TREATMENT OF MUSIC IN ANCIENT INDIAN SCULPTURE)

Music is seen portrayed in the representations of *Apsarās* engaged in various amorous games in the Nāgārjunakoṇḍa, Mathurā and Bodhgayā temples and other buildings of the Mauryan period, particularly of the time of king Aśoka.

In the post-Mauryan tablet found at Bhīṭā, we find a portrayal of a music party. In an altar column of the 1st century B. C. are depicted scenes of a dance accompanied by instrumental music and a dance festival. *Yakṣas* and *Yakṣiṇīs* are found sculptured abundantly by the artists of the Bharhut School.

Of the figures sculptured on the altar pillars in Mathurā during the Kuṣāṇa period, some hold *Vīṇās* in their hands and some flutes, while some are shown dancing in gay abandon.

In the Gupta period also, dancing figures were sculptured in plenty. A flood of musical representation is seen in the Ajanta paintings, in earthen idols and in stone statues of this period.

Predominance of music is clearly visible in the mediaeval Indian art. Sculpture of the *tāṇḍava* dance of Śiva is the strong point of the early mediaeval sculpture in India.

The number of sculptures, portraying music, is very large among the works of the late mediaeval period too. A fine example of the superb art of this period is seen in the 10th century stone tablet preserved in the Sikar museum, depicting a whole atmosphere of music.

Never in the history of Indian art was such a wealth of music-dominant sculpture produced as is found in the temples of Khajurāho, Bhubaneswar, Tanjore and Koṇārk. Besides these sculptures, there are representations of dancing girls in the Rājārānī and Liṅgarāja temples of the 10th and 13th centuries, respectively.

Thus, step by step, the religious and spiritual attitude became more and more secular and allowed an important place to music.

—*Trip.* Vol. IX No. 3, December 1963, pp. 53-62, 72

Göbl, Robert

BEITRÄGE ZUR IKONOGRAPHIE DER KUṢĀNKÖNIGE : HUVIṢKA (CONTRIBUTION TO THE ICONOGRAPHY OF THE KUṢĀṆA KINGS : HUVIṢKA)

There are still many puzzles in the iconography of the Kuṣāṇa kings. In all the big plastics, recovered so far from Mathurā and Surkh Kotal, the head is missing. In most of the cases, we have only coins. These coins present, however, a considerable continuity.

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The author has, firstly, chosen Huviṣka, because he is working for the explanation of the question whether there were two Huviṣkas or not. Secondly, during his stay in the Middle East in 1962, it was possible for him to find new material to understand some of such problems.

A bronze medal of Huviṣka was acquired by the author in Peshawar Bazar in 1962 showing the bust of the king wearing a helmet-crown on the head. There is a moon-sickle on the crown. There were probably three sickles. The king has thick ear-rings, and shows signs of moustache and slight chin-beard. His dress is composed of under-garment and over-coat with sleeves. He has one sceptre in his right hand and another in the left.

This medal might have belonged to a series or a group. Therefore, we can expect the existence of more pieces of other Kuṣāṇa kings. Here are some important considerations about Huviṣka :

(a) Moons on the helmet-crown are noticed for the first time under Huviṣka. The crown-form of Kaniṣka I disappears with the government of Huviṣka, who, in later times, introduces jewels, which are worn by Vāsudeva I and also by his successors.

(b) Nimbus is also in vogue during the reign of Huviṣka. But it is given up later by the kings for religio-political reasons.

(c) Over-coats of Kuṣāṇa kings have different forms. Even Vima shows two types. Huviṣka too is shown in at least two types of over-coats.

(d) The club-sceptre of Kuṣāṇa kings is seen first under Huviṣka. However, the length of the handle varies.

(e) The details of the sceptre in the left hand are not clear.

All these things help to identify Huviṣka. We have parallel presentation on a Dinar group of Huviṣka. Presentation on the medal must characterise a transition through mixture of old and new forms.

On the basis of these characteristics, the author takes a statue found in Surkh Kotal to be that of Huviṣka.

—*CAJ* Vol. VIII No. 2, June 1963, pp. 135-42

Griswold, A. B.

PROLEGOMENA TO THE STUDY OF THE BUDDHA'S DRESS IN CHINESE SCULPTURE (WITH PARTICULAR REFERENCE TO THE RIETBERG MUSEUM'S COLLECTION)

In this paper the author has discussed the different styles of dress in the figures of the Buddha. He has shown that what appears as a sleeved gown in the Buddha figures found in China is a freely draped untailored costume. Many monks in 7th century China used to wear the three garments in a manner that violated the rules of the *Vinaya*. Some had abandoned the three garments altogether in favour of the sleeved gown. Therefore, I-ching railed against them.

—*AA* Vol. XXVI No. 2, 1963, pp. 85–131

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Jain, Niraja

GWALIOR KE PURĀTATTVA-SAṀGRAHĀLAYA KĪ JAINA MŪRTIYĀN (THE JAIN IMAGES IN THE ARCHÆOLOGICAL MUSEUM AT GWALIOR)

In this article the Jain images in the museum housed in Gūjarī Mahal of the Gwalior fort are described. In the Jain section of the said museum, there are twenty images of mediaeval period, of which five are very interesting. Besides them, the image of Neminātha, a four-faced *tīrthaṅkara* image and some other Jain images are noteworthy.

—*Ane.* Vol. XVI No. 5, December 1963, pp. 214-16

Jairajbhoy, R. A.

A BUDDHIST EMBLEM AND ITS COUNTERPART

There are pairs of enigmatic symbolical sculptures on the gate-tops of the *Sāñcī Stūpa*. They are sometimes called *triśūlas*. They have either an auspicious or deterrent meaning. Of these, the uppermost portion is the hero figure. The lotus in the disk is descended from the Egyptian winged disk. A pair of dimunitive leaves around the disk was conceived of as vomiting flames or the eyes of the Sun.

This emblem was inherited through the Nāgas. It is significant that Gautama and some of his followers were also of Nāga descent.

There is a counterpart of the Buddhist emblem in a version of *Qur'ān* from Islāmic Egypt. Both these emblems are intended as apotropaic emblems to guard the sanctuary against harm, and both have a general resemblance to a bronze statuette from Luristan in Iran.

—*JASP* Vol. VIII No. 2, December 1963, pp. 1-4

Jani, A. N.

THE EVOLUTION OF NORTHERN INDIAN MUSIC AS FOUND IN SANSKRIT WORKS

Five epochs can be noticed in the evolution of North Indian music as found in Sanskrit works :—

1. The music of which the roots are found in the Vedas was *Mārga Saṅgīta*, which has a range of only one to four notes, is inflexible, believes in there *grāmas*, cannot be divided into *gīta*, *vādya* and *nṛtya*, and follows the principle of *lakṣaṇa* and not that of *lakṣya*.

2. During the period from 3rd to 7th century A.D. there evolved the *Deśī* music which has three to seven notes. It does not have to follow very strict rules, but believes in only one *grāma*, can be divided into *gīta*, *vādya* and *nṛtya*, and follows the principle of *lakṣya*.

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3. The *Saṅgītaratnākara* of Śārṅgadeva written in 1230 A.D. was an epoch-making work. During this period foreign influence on Indian music was clearly visible. Śārṅgadeva describes *Turuṣkatoḍi, Turuṣkagaṇḍa, etc.*

4. In this epoch-making work, *Svaramelakalānidhi*, Ramāmātya introduced the changes, which were found necessary as divergences arose between practice and theory; and we see the rise of the modern music.

Ahobala's *Saṅgītapārijāta* is an important work of the 17th century which explained for the first time the position of *śuddha* and *vikṛta svaras* in terms of lengths of the speaking wires, reduced the number of *vikṛta svaras* to modern five instead of seven and admitted the *kāfi* scale as the *śuddha* one.

The credit of introducing *bilavala* as the *śuddha* scale goes to Pratāpasiṁha. Hṛdaya and Locana accepted Ahobala's view in this matter.

The present century gave us a learned musicologist V. N. Bhatkhande whose *Lakṣya-Saṅgītam* of 1910 is an authoritative digest on the present Northern music.

—*JMSB* Vol. XIII No. 1, April 1964, pp. 17-21

Krishnan, M. V.

A SURVEY OF THE DEVELOPMENT OF INDIAN SCULPTURE : ANCIENT AND MODERN

In the earliest stages, man created figures of the goddess of fertility and worshipped her for the sake of prosperity. Slowly and steadily art began to be used as a handmaid of the religion and in India for centuries all the major religions gave painters and sculptors various themes to display their talents. The paintings of Ajanta, the sculptures of Ellora and Elephanta, the icons of South India, etc., are considered to be the master-pieces of Indian art.

The art of sculpture reached its zenith during the Gupta period, which is termed as the golden age of Indian art. Later, Indian sculpture declined in its vigour. Super-ornamentalism and erotic motifs got an upper hand. The temples of Khajurāho, Bhubaneswar, Koṇārk, Belur and Haḷebīḍ are examples of this declining period. Still the perfection in technique continued to survive. The survival of sculpture as a handmaid of architecture and religion has come to an end.

When the Indians took to the line of making statues for the British Government, they soon established a good reputation in this field and the modern movement that is sweeping over Europe and America with its

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neo-primitive tendency did not leave India unaffected. The position of Fine Arts in India today is best judged from the half-digested styles, mannerisms and techniques of art, which are sweeping the western hemisphere.

—*Pra.* Vol. IX No. 1, October 1963, pp. 192-96

Kucharski, Heinz

NOTES ON CLASSICAL INDIAN DANCING, ESPECIALLY THE *BHARATANĀṬYAM*

The history and technique of classical Indian dance has been outlined in this article and seems to be written to initiate the lay reader into the rudiments of this art. The paper is summed up by a biography of Tschitra Rao, who had been studying classical Indian dances for seventeen years, without taking up this art as a profession.

—*JMVL* Vol. XX, 1964, p. 129

Motichandra

BHĀRATĪYA CITRAKALĀ KĀ ITIHĀSA : VARTAMĀNA STHITI (HISTORY OF THE INDIAN ART OF PAINTING : ITS PRESENT POSITION)

From the wall paintings of Cālukya times in the Bādāmi cave, it is clear that in the Ajanta art great importance was attached to skill in line drawing, which became an established feature of the Ellora art. The style of painting in southern India shows that there is a close relationship between plastic and graphic arts. We get a glimpse of the line drawing technique of Ajanta also in the southern art.

The style of painting flourished in Bihar, Bengal and Nepal. Recently discovered palm-leaf manuscripts and wooden tablets throw light on the position of this art in India in the 11th and 12th centuries. It is a significant fact that even today we see the influence of Ajanta colours and Ellora line drawing on the eastern style of painting.

In the 12th century a peculiar style of painting developed in Western India also. A comparison of the Eastern and Western styles shows that, although there are regional differences, both these schools of art have adopted the same technique.

The use of paper as a surface for painting began in India towards the end of the 14th century.

There was no appreciable influence of Persia on Indian art up to 1439 and by the 15th century the art of illustrating Jain manuscripts was much developed. Regular copying of Persian sources first came in evidence in 1475.

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It was not possible to abandon the old traditions all of a sudden. But attempts were certainly being made to set up a new tradition which subsequently emerged as the Rajasthan School of Art.

—*Sam.* Vol. V No. 4, 1964, pp. 53-56

Naidu, P. S.

SOME SACRED SCULPTURES IN THE TEMPLE OF ŚRĪ NAṬARĀJA, CIDAMBARAM

One hundred and eight *Bharata–nāṭya* poses are carved systematically in the eastern gopuram of the Naṭarāja temple at Cidambaram. Tiny dance sculptures are lodged on either side in neat little niches about 15″ square, and inscriptions, at the top, are just the couplets taken from the fourth chapter of Bharata's great work on dancing.

The pose *lalitam* is truly graceful. One figure depicts fear generated by the sudden perception of a snake at close quarters, and another, the ecstacy experienced while meditating deeply on one's *iṣṭa-devatā*. The pose of *lalāṭa-tilakam* depicted in one of the figures demands almost superhuman skill in its execution. Ardhanārīśvara and Śrī Naṭarāja in the *ūrdhva-tāṇḍava* pose are located at a great height. The sculpture, depicting one of the characteristic poses of Lord Buddha, wears the sacred thread, but no *uṣṇīṣa*. There is also a figure which is almost a replica of 'The Dying Princess' at Ajanta.

The south Indian sculptor has made hard stone come to life, dance and laugh, quake and jump, stoop and weep, and in 108 different ways expressed the feelings and sentiments that suffuse the human heart. There is immense sacred sculptural wealth in the shrine hitherto unnoticed and uncared for.

—*VK* Vol. VI No. 1, May 1964, pp. 74-75

Nanavati, J. M. and Dhaky, M. A.

THE MAITRAKA AND THE SAINDHAVA MONUMENTS OF GUJARAT

About a hundred monuments belonging to the Maitraka and Saindhava periods in the region of Saurāṣṭra are classified and analysed in detail in this paper.

On examining the spires of these temples, four types come to view, namely, the *vimāna*, the *phāṁsanā*, the *valabhī* and the curvilinear *nāgara śikhara*. Accordingly, four groups can be recognised : (1) Gāndhāric, (2) Drāviḍic, with three sub-groups, (3) Vesaric, resembling the Cālukyan temples and (4) Early *nāgara* group.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 33-42

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Nautiyal, K. P.

AN INTERESTING VIṢṆU IMAGE FROM BAIJNĀTH (DISTRICT ALMORA)

This image which belongs to the 9th-10th century A. D. depicts Viṣṇu in his *Virāṭrūpa* or *Viśvarūpa* combining the features of Balarāma in particular and in a lesser degree the idea of God's manifestations. The author compares this image with some images of this type from Īdar (Gujarat), Kanauj (Uttar Pradesh) and Aligarh and points out their similarities and dissimilarities. As the icon from Baijnāth is the outcome of various complex principles, the objects held by it are not in conformity with the prescribed order. It reflects on the manifold ideas of the *Pañcarātrins*, glorifying the collective worship of all the manifestations of Viṣṇu.

—*BDCRI* Vol. XXII, 1961-62, issued 1963, pp. 170-74

Nautiyal, K. P.

TWO LAKULĪŚA REPRESENTATIONS FROM KUMAON

Lakulīśa founded the Pāśupata sect in the 2nd century A. D. which got completely assimilated with the Kānaphaṭās and lost its independent entity in the later ages. Lakulīśa cult as an extension of the Pāśupatas probably sprang up in the 8th century. Two sculptures from Kumaon throw much light on the history of the sect.

The magnificent figure on the facade of a small shrine at Jāgeśvar is ithyphallic seated on a lotus having a serene countenance in *abhayahasta* pose, holding a staff in the left hand and a rosary in the right, endowed with high-matted *jaṭās* and long ear-lobes. Another stray icon from *Jāgeśvar* having four hands is seated on *padmāsana*. It is decked with a bead-necklace, *keyūras*, *yajñopavīta*, curly hair and a *śrīvatsa* symbol on the chest. On the pedestal is carved a bull and the *vitāna* consisting of three tiers. Other icons belong to the Jaina pantheon, while the bead-necklace, the long ear-lobes, the third eye and the *kīrtimukha* tier covering the head affirm direct features of Śiva. The citron fruit, the *lakuṭa*, the *pothī* and the *ūrdhva-liṅga* suggest a perfect Lakulīśa affiliation.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 54-58

Pandit, Vaman H.

KĀLIDĀSIAN

In the days of Kālidāsa, the play-house was a simple structure, rather oval shaped, and was built carefully with due consideration of sound effects. The orchestra included a lot of instruments, such as drums of various kinds, stringed instruments, wind organs and a number of iron and

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brass instruments. The actors were highly educated and cultured persons. Costumes with their accessories of garlands and ornaments befitting different roles were used so as to give physical expression to the feelings and emotions. The spectators were real connoisseurs of art. Dramas were full of dances and songs. Though plays had a religious tradition behind them, they were otherwise quite secular in character. Apart from the ritual prescribed in the *Nāṭyaśāstra*, they were in all other respects casteless and creedless; even the Śūdras and Cāṇḍālas took part in the performances and mixed with the audience freely.

—*CF* Vol. VI No. 3, May 1964, pp. 49-51

Patel, Ambalal J.

EARTHEN WARE AND POTTERS IN GUJARAT

Early pottery developed in several regions in Gujarat. In the beginning, the potter employed various methods for making pots, such as making them with hand, basket lining and the coil method. The earliest occurrence of hand-modelled, ill-fired and coarse pieces of fragments of pottery in association with microliths is from late levels at Langhanj in North Gujarat, etc. The true potter's wheel was used successfully in India as early as Harappa and Mohenjo-daro in Indus Valley. Pottery-making includes the process of wheel or *Chakodo*, process of throwing, slip and wash, painting and decoration, firing, etc. The decoration is subordinated to form by the monotonous representation of the design applied to it or by the simple alternation of two or three designs. The study of designs of domestic pottery can be classified into different groups. The growth of ceramic industry as a craft and art has been prevented by social, religious, economical and geographical factors. The absence of any demand from aesthetic and cultivated public may also be one of the causes of stagnation of the potter's art. The potter's craft is threatened by the growing ascendency of new techniques and also by the fact that often several members of the caste, which was connected with this art, have been compelled by necessity to abandon this profession. But, on the whole, the entire profession is wedded to a conservative and traditional outlook. This assures its relative stability and gives the potters of India some hope for the future.

—*JMSB* Vol. XIII No. 1, April 1964, pp. 9-16

Pathak, J. P.

ROMANCE IN INDIAN ART

Art was invented to clothe the truth in 'form' for those, who cannot see it in naked essence. The classical art of the Gupta Age is a masterpiece creation through which aesthetic culture was wedded to the spiritual culture.

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The ideal of love pervades Indian art. Hence the woman forms the main theme of creation in Hindu art tradition. Ajanta frescoes are the best representations of the paintings, where woman is portrayed. These works have been called 'a poem of Hindu woman.'

Indian architecture is characterised by motifs rich in symbolism and mythical imageries. The erotic sculptures of Koṇārk and Khajurāho are some of the specimens of romances depicted as the decorative motifs in the art tradition of India. The obscene sculptures on the facades of the Sun Temple at Koṇārk, Lakṣmaṇa and Kandarīya Temples at Khajurāho neither owe their origin to the degraded taste of Hindu artists nor do they tell us of the degraded people of these regions, but in the words of Stella Kramrisch, 'this wide and varied range of symbolism representing the moment of union forms a complete science and art of love.'

From the earliest known examples, we find that certain engravers loved to decorate the pillars or entrances of shrines and temples with a representation of 'a man and a woman.'

The Hindu view of life, including those of the Buddhist and the Jaina, is essentially a spiritual progression, which is at once reflected from these depictions in 'form' and which cannot be connected with a particular school of art—Hindu, Buddhist or Jaina.

The temples at Koṇārk, Bhubaneswar and Khajurāho offer rich materials on a documentary of romances. The Mithuna or erotic sculptures were approved by the Śilpaśāstras. Texts like the *Haribhaktivilāsa* and the *Suprabhedāgama* permit the depiction of erotic scenes on the reliefs of later Hindu temples.

The erotic representations have been interpreted philosophically, the male and female essence are the obverse and reverse facets of one Immanent Being.

Moreover, these worldly pleasures have been identified as the illusory matter that prevents the man, indulging in such acts, from reaching God. The architect, therefore, was to exhibit these illusory pleasures on the outer reliefs of the temples just to remind the devotee of his ultimate duty (*karma*) to the Supernal Power. If the devotee overcomes the evil thought, he can penetrate into the *garbhagṛha* to reach the deity installed therein.

—*Pra.* Vol. IX No. 1, October 1963, pp. 299-307

Raghavan, K.

BUDDHIST RELICS IN KERALA

The images of the Buddha found in Central Travancore undoubtedly indicate that Buddhism once flourished in this area.

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It appears that some of the caves in Malabar district and Talapally taluk were constructed to accommodate Buddhist monks and others to deposit their relics.

Historians conjecture that the places in Kerala, which have the word 'palle' either as suffix or as prefix, were once the seats of Buddhist shrines.

The umbrella-stones at Arikanniyur were ancient monuments erected over the relics of venerable persons. The author concludes that Talapally was the seat of the chief Buddhist shrine in Kerala and hence the chief Buddhist centre.

—*MBo.* Vol. 72 No. 5, May 1964, pp. 141-43

Rao, M. Rama

THE TEMPLES OF MUKHALIṄGAM

Mukhaliṅgam is a flourishing village situated on the bank of the Vamsadhara in the Patapatnam taluk of the Srikakulam district in Andhra Pradesh. There are three temples in the village built in the Eastern Gaṅga period. The Madhukeśvara temple, situated in the middle of the village, possesses some unique architectural features. The Bhīmeśvara temple is a simple austere building. The Someśvara temple contains many interesting sculptures, all in a state of good preservation. These temples mark a definite phase in the evolution of the Vesara temple in the Deccan. The Someśvara temple and the shrines in the four corners of the inner courtyard and of the *maṇḍapa* before the *Garbhagṛha* of the Madhukeśvara temple contain only the *garbhagṛha* and in this respect they resemble the Bhīmaliṅgeśvara temple and the smaller Vesara shrine of Satyavolu. Another important feature is the presence of three niches on the side walls of the shrines, a feature which is to be seen in the Paraśurāmeśvara group of early temples at Bhubaneswar. Again there is the absence of the Śukanāsa in these Eastern Gaṅga temples of Mukhaliṅgam. The *Vimāna* of these temples is more or less straight from the base and takes a curve very near the *phalaka*. The surface of the faces of the *vimāna* is flat and without any projections. The *pagas* are absent. The *āmalaka* of the *śikhara* of these temples is flat. Thus these temples of Mukhaliṅgam mark a definite phase in the evolution of the Vesara temple in the Deccan.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 149-68

Shukla, Dvijendranath

PRĀCĪNA BHĀRATĪYA STHĀPATYA (ANCIENT INDIAN ARCHITECTURE)

In the *Atharvaveda* II, 12. 1, etc., the word *vāstu* refers to a building site. A still older name for *vāstuśāstra* is *sthāpatyaveda*. This science, *viz.*,

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architecture, is given an important place in the scientific books on geography and astronomy.

Architecture, sculpture and painting are the three constituents of the science and art of constructing buildings.

There is no Purāṇa, Āgama, or Tantra, which does not contain regulations about architecture. Different types of building and a variety of building materials are mentioned in the Āgamas. Sixty chapters in *Kāmikāgama* deal with architecture and iconology. *Vāstupada-vinyāsa* is a plan of a massive Indian structure. Demarcation of the quarters in the plan is an evidence of the deep scientific insight of the ancient Indian *Ṛṣis*. The northeastern corner is reserved for Īśāna, which is the ultra-violet segment of the solar spectrum and the south-eastern for Agni, which is the infra-red segment. This may prove to be a contribution of the ancient Indians to modern physics.

—*Sam.* Vol. V No. 4, 1964, pp. 59-61

Srinarayana

NEPĀL KE MANDIRON KĀ MŪRTI SAMBANDHĪ SARVE (A SURVEY OF THE SCULPTURES IN THE NEPAL TEMPLES)

Among the images of gods discovered in the Kathmandu valley, Candradeva on a swan chariot, Mahiṣāsambara, Ardhanārīśvara and Viṣṇu are rare specimens of sculpture. Most of the old images resemble the Indian idols both in emotional expression and form. There is ample evidence of affinity between the Bauddha and the Brāhmaṇa schools of sculpture and of the appearance of a mixed style in the Kathmandu valley.

—*Trip.* Vol. IX No. 5, February 1964, pp. 25-26

Srivastava, Balram

A NEW IMAGE OF KĀRTIKEYA

The author describes a small image ($10'' \times 6\frac{1}{4}''$) of Kārtikeya in the possession of N. D. Kalekar. This image is carved in a niche, on the right of which is shown a *pūrṇa-ghaṭa* with overflowing leaves at the bottom and a square panel containing a design at the top. The stone piece ($2' \times 1' \times 5\frac{1}{2}''$), bearing this carving, is evidently on architectural fragment from some temple.

The image which follows the Gupta tradition can be assigned to the 7th century A. D.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, p. 57

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Srivastava, S. K.

A TERRACOTTA PANEL FROM ŚRĀVASTĪ

This terracotta panel was excavated from the site known as Sahet-Mahet (ancient ruins of Śrāvastī) and can be dated back to the Gupta period.

The panel depicts, on the left, a male figure wearing *kuṇḍalas* in ears and bangles in hands and a *dhotī* and an *uttarīya* hanging down from his waist and running over the back, respectively. The right hand is upraised in *abhaya-mudrā*, while the left simply hangs down. In front of him a female figure dressed in saree is represented sitting on her knees with hands folded.

Vogel and Madan Mohan Nagar identified this scene with Lakṣmaṇa and Śūrpaṇakhā episode of the *Rāmāyaṇa*. But the author of the article objects to this identification, and on the basis of some arguments identifies it with the scene of Ahalyā's redemption by Rāma.

—*Pra.* Vol. IX No. 2, March 1964, pp. 274-78

Srivastava, V. S.

BĀNSTHŪḌĪ (KOṬĀ) KĀ EKA AJÑĀTA PRĀCĪNA MANDIRA (AN UNKNOWN ANCIENT TEMPLE OF BĀNSTHŪḌĪ IN KOṬĀ)

Only the sanctum, pavilion and entrance of this temple are preserved. On the pillars, images of gods and goddesses are sculptured for ornamentation. In the niches, there are names of the *Sūtradhāras*. The period of the temple may be 11th or 12th century.

—*Sod. Pat.* Vol. XIV No. 4, October 1963, pp. 256-60

Srivastava, V. S.

KOṬĀ KṢETRA KĀ EKA AJÑĀTA SŪRYA MANDIRA, BŪḌHĀDĪTA (BŪḌHĀDĪTA : AN UNKNOWN SUN TEMPLE OF KOṬĀ)

In this paper there is a discussion on the Sun temple situated in a village Būḍhādīta in the Koṭā region. From the points of view of architecture and sculpture, it seems to have been constructed in the 11th or 12th century. It throws some light on the spread of the cult of sun-worship in Rajasthan.

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Pra. Vol. VI No. 4, October 1963, pp. 5-12

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Tucci, Giuseppe

AN IMAGE OF A DEVĪ IN SWAT AND SOME CONNECTED PROBLEMS

In 1962, a big stele was discovered near the village of Guligram on the left bank of the Ilam river, which represented a peculiar deity in the posture of *Durgā-Mahiṣamardinī.*

In spite of the evident iconographic contamination with certain forms of the Devī in the aspects of *Mahiṣamardinī* and *Aṣṭabhujamūrti*, this goddess represents a peculiar local variety of some homologous religious entities accepted by Hinduism and by Buddhism as well. She is a hunting goddess. In fact, in the part of the world from Gilgit to Swat, we find traces of the cult of a goddess peculiar to a hunting class of people and considered to be the overlord of all ibexes.

The cult of mountain-gods in Gāndhāra, Afghanistan and North-Western Pakistan is certain, and represents one of the prominent backgrounds of late Śaivism. When a political unification began to appear in these settlements, the mountain-god, the shepherd-god and the hunter-god assumed a shape valid for everybody, variously influenced by Buddhism, Śaivism and local traditions.

The statue under reference is badly damaged, but there can hardly be any doubt that it does not compare well with the average standard of the Buddhist images. The author places it at about the 8th-9th century A.D. and takes it to be a specimen of Hindu Shāhi art. The fact is certain that Hinduism flourished in Gāndhāra side by side with Buddhism. There was a Hindu art in Gāndhāra and Afghanistan which developed following its own line even before the Shāhis ruled over this country.

This art is not the derivation of the Gupta art. It grew up following different lines and presents some modulations of its own, which were destined to travel a long way throughout Central Asia.

—*EW* Vol. XIV Nos. 3-4, 1963, pp. 146-83

Vidya Prakash

DANCE IN KHAJURĀHO SCULPTURES

In India, dance, which was inseparable from religion, has been regarded as a *Śilpa* and a sister-art of music. This led to the birth of the institution of *devadāsīs.* The Kālañjar Pillar Inscription, found in the Nīlakaṇṭha temple, refers to Padmāvatī as the chief of the temple dancing girls. Hence it is believed that the temples of Khajurāho also had a number of dancing girls. That is why there are numerous sculptures of dancing girls decorating the walls of those temples.

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The dancing scenes are depicted in the thin friezes running round the *adhiṣṭhāna* and the *jaṅghā* on the outer side, and the friezes found inside the temples, and occasionally also in the triple bands. The dancer, who may be man or woman, is represented as standing in the central position in the company of skilled instrumentalists. Drums and cymbals are most popular instruments. Sometimes only a drummer or a flute-player accompanies the dancer. In the latter case, it is generally a male, while the dancer is a female. The dancer expresses through the language of gestures the moods suggested by classical tune, produced by the flute-player. There are many scenes, in which two or three persons dance together. In such cases all of them are either men or women. In a particular scene in Javārī temple, the male and female dancers are holding the hand of one another while dancing. Sometimes there would be one danseuse in the middle, two male dancers on the sides and the attending musicians. These sculptures illustrate various intricate poses of dance rooted in the technical literature on dance.

A danseuse in the Viśvanātha temple represents a rare posture of dance. Here the figure is marked by the vigorous movement of dance. She appears to be engrossed in the aesthetic enjoyment of her own art. The danseuse sculptured in the Ādinātha temple, however, lacks spontaneity. Dancing with swift movements is found in Dūlādeva temple, which depicts a danseuse, lost in her performance. She is accompanied by two drummers.

In the Lakṣmaṇa temple, a male dancer is depicted with legs sharply bent and the right foot resting on the toes. The left hand in *bhramara* pose is raised above, while the right one is twisted in *mudrākhyahasta*. In one sculpture, the male dancer stands on right foot and touches the ground with the toes of the left. His right hand is raised in *tripatākā* pose and the left is brought down in *mudrākhya* pose. Another figure represents a danseuse standing on left foot while the right foot is raised above the ground. The right hand is shown in *tripatākāhasta*. A new pose of hand may be seen in a dance scene in the Khajurāho Museum. It is a male dancer standing in *atibhaṅga* posture on the right leg while the left toe touches the ground. In a scene in Viśvanātha temple, a danseuse is presenting a difficult posture resembling a dancing peacock. Inside the *pradakṣiṇāpatha* of Lakṣmaṇa and Viśvanātha temples, different varieties of hand-poses and postures are depicted. Here one can recognize in the dancing figures the important *hastas* of the *Nāṭyaśāstra* of Bharata such as *Ardhacandra*, *Patākā*, *Sūcāsya* and *Haṁsāsya*.

Some dance representations in Khajurāho temples are very vigorous, e.g., a dancer dances with two torches (*maśālas*) held in the hands. There are also examples of sword-dance. In a scene a man is dancing, holding the snake's hood in one of his hands. In another the dancer is balancing a ball in his hand,

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The female dancer wears a tight short *colī* or only a *kucabandha*. A *dupaṭṭā* is very essential. She wears a *dhotī* in different styles. Her ornaments are ear-rings, necklaces, wristlets, bracelets and waist-girdles. The hair were neatly parted in the middle and worn in *dhamilla* form. Often the hair-bun is decorated with flowers and strings of pearls. Sometimes the danseuse also wears a diadem. The bell-anklet, which is an essential item of a dancer's equipment, should have bells made of bronze or copper or silver, according to the *Nāṭyaśāstra*. In many sculptures, the danseuse is depicted as sitting on a high seat and fastening the anklet on her uplifted right foot. A dwarf attendant is standing nearby with the other anklet. The dancers did not use any foot-wear while dancing.

Male dancers also wore ornaments and jewellery. They also had coiffure like women, but they did not wear any upper garment.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 75-81

Upasaka, Chow Shun-Chia

SCULPTURE PRESERVED IN PI-YUN MONASTERY

The Diamond throne Pagoda of the Pi-Yun monastery was erected in 1748 after the model of the *stūpa* at Bodhgayā in India.

From the *stūpa*, we may have some definite knowledge about the skill of the sculptors of the Ch'ien-lung period. The images, housed in the two halls of Pi-yun monastery, are regarded as the well-preserved and fine specimens of Ming sculpture found in Peking today.

—*WB* Vol. XII No. 8, April 1964, p. 23

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III EPICS AND PURĀṆAS

Agrawala, V. S.

PURĀṆA-VIDYĀ

The article attempts at an examination of the Purāṇic motifs of (1) *Trideva*, *i.e.*, the doctrine of the three *devas*, Brahmā, Viṣṇu and Śiva, (2) *Ekārṇava* or the primaeval ocean which engulfed the created cosmos at the time of dissolution, (3) *Hiraṇyagarbha Puruṣa* or the Golden Germ of *Prāṇa* or the Life-principle which makes itself manifest in the cosmic Egg as a speck of Fire or *Nārāyaṇa Puruṣa* and (4) *Trivikrama* with a view to understanding their Vedic background. A proper understanding of these motifs is essential to enable one to appreciate the Purāṇic cosmological thought. These motifs can be traced to the Vedic literature. In fact, the Purāṇas incorporate Vedic doctrines by several literary techniques, the most important of which was the creating of legends and sometimes the offering of direct commentary on the Vedic *Sūktas* and *Mantras*. This technique was named as *Vedārtha upabṛṁhaṇa*, *i.e.*, an exposition of the Vedic meanings specially relating to cosmology. The literary style followed in the Purāṇas concerns itself with the formulation of new legends or elaboration of old ones, where the Purāṇas partly cover the same ground as the Vedic literature.

—*Pur.* Vol. VI No. 1, January 1964, pp. 187-99

Awasthi, A. B. L.

PATRIOTISM IN THE *MAHĀBHĀRATA*

The *Mahābhārata* gives us a national anthem which asserts that Bhāratavarṣa is a country of great heroes (*Bhīṣma-parva*, IX. 5-9). It was dear to all. Sañjaya, having known the mutual envy of the kings, thought of the past when this sacred land was loved by gods like Indra as well as by the great Kṣatriyas mentioned in the anthem and tried to inspire the mind of Dhṛtarāṣṭra by reciting this patriotic song of Bhāratavarṣa which was the abode of Āryas, Mlecchas and the people of mixed class (*Bhīṣma-parva*, IX. 13). This land like a milch-cow leads to the fulfilment of all the three ends of life. He presents in *Bhīṣma-parva*, IX. 76 the highest ideal of patriotism when he asserts that the land represents God, father, mother, paradise, etc.

India was a geographical unit marked by the seven Kulaparvatas and rivers which were the universal mothers. The country that is *puṇyatamo-deśaḥ* is styled *karmabhūmi* and *karmakṣetra* (*Anuśāsana-parva*, CXVIII. 4 & CXXV. 1). India is here represented as a physical and cultural unit.

The circumambulation of this sacred land performed by the Epic heroes before their Great Departure exhibits their highest sense of devotion and dedication as well as patriotism. Here patriotism is identified with *svadharma* and love for *svadeśa*.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 53-56

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Bulcke, C. PRĀCI

SĪTĀ'S FRIEND TRIJAṬĀ

Vālmīki presents Trijaṭā, an old Rākṣasī, as a friend of Sītā. She intervenes on two occasions, sympathises with Sītā and reveals her the truth, thus rendering the attempts of Rāvaṇa futile. The most striking feature of Trijaṭā's characterisation in later *Rāmāyaṇa* is the fact that, as the most famous of Sītā's allies, she takes over the role of Kalā, Saramā and Maṇḍodarī. In the *Prasannarāghava*, Trijaṭā persuades Sītā not to commit suicide. In the other *Rāmāyaṇa* plays, Trijaṭā is presented as a companion of Sītā, often offering solace and bringing her the news about the battle. The earliest Jaina *Rāmāyaṇa* ignores Trijaṭā altogether, while Svayambhūdeva and Hemacandra make her an ally of Rāvaṇa. The Javanese *Rāmāyaṇa Kakavin* makes Trijaṭā the faithful companion of Sītā in her imprisonment. The Malayan *Serī Rāma* does not belittle the importance of Trijaṭā. Trijaṭā conquered the hearts of the poets, for friendship is not an easy thing to find; it is rarer still in times of adversity. She has been immortalised, because she comforted Sītā in her darkest hour.

—*IA* (*Third Series*) Vol. I No. 1, January 1964, pp. 55-63

De, R. C.

A PERSIAN TRANSLATION OF THE *MATSYA-PURĀṆA*

Gosvāmī Ānandaghana translated the *Matsya-purāṇa* into Persian in Vikrama Saṁvat 1848 (1792 A. D.) at the instance of Jonathan Duncan, the English Resident at Banaras from 1787 to 1795 A. D. in the court of Rājā Mahip Narain. The work consisted of nine volumes, of which seven contained Persian translation and the remaining two contained paintings. All the nine volumes were acquired by a manuscript-collector, who, however, gave only Vol. I to the Italian Institute of Rome, where it is still preserved. A perusal of this volume shows that it is a free rendering intermingled with additional material from other Purāṇas. It is also possible that the translator had a different version of the *Matsya-purāṇa* before him. A microfilm copy of this volume has been procured for the All-India Kashiraja Trust.

—*Pur.* Vol. VI No. 1, January 1964, pp. 204-6

Gupta, Ananda Swarup

THE PROBLEM OF INTERPRETATION OF THE PURĀṆAS

Purāṇas form a distinct branch of learning, and as the Purāṇa is also regarded as a Veda, the tenets of interpretation evolved by the Mīmāṁsakas and Vedāntins should be applied to the interpretation of the Purāṇas. Similarly, the method of looking at a thing from various angles of vision may also be useful in interpreting them.

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While interpreting the Purāṇas, their true spirit must always be kept in mind. The underlying idea of the Indian religion and philosophy as embodied in the Purāṇas is to afford a glimpse of the One Reality through its manifold manifestations. Being meant for the masses, the Purāṇas resort to exaggeration in order to catch popular imagination. This Purāṇic style of exaggeration must be given proper allowance in interpreting the historical and geographical accounts of the Purāṇas. The problem of proper interpretation of the Purāṇas had attracted the attention of the *Purāṇakāras* themselves who resorted to (i) *nirvacana* or etymology, (ii) symbolical, (iii) mythological, (iv) *aupacārika* or figurative, (v) ontological interpretations and (vi) interpretation by means of *Yuga-kalpa* theory. The Purāṇas are replete with metaphorical and conventional descriptions. These facts must be remembered while interpreting the Purāṇas. Critically prepared editions based on all available manuscript material are a desideratum for understanding the Purāṇas. Sometimes, non-Purāṇic texts may also be helpful in restoring correct readings of the Purāṇas and in understanding some of their statements. In spite of all this, the problem of reconciling certain contradictory Purāṇic statements and the differences in interpretation resulting from varying approaches of different scholars still remain unsolved.

—*Pur.* Vol. VI No. 1, January 1964, pp. 53-78

Hohenberger, A.

DAS *VĀMANAPURĀṆA* (THE *VĀMANAPURĀṆA*)

This long article is divided into the following titles and sub-titles :—

I. *Literary :*

(1) History, name and volume, (2) arrangement of the material, (3) sources, (4) place and time of composition and (5) contents.

II. *World-picture :*

(1) Egg of Brahmā, (2) Jambūdvīpa, (3) Bhārata and (4) inhabitants of the world.

III. *Praise to Viṣṇu :*

(1) Viṣṇu as dwarf, (2) Viṣṇu as Nārāyaṇa, (3) Viṣṇu as an enemy of Mura, (4) Viṣṇu as a winner over Kālanemi, (5) freedom of Gajendra and Hūhū through Viṣṇu, (6) *mukti* of a demon through Viṣṇu, (7) Saṁvaraṇa as a devotee of Viṣṇu, (8) Viṣṇu as a wish-fulfiller of Kuru and (9) Eulogy of Viṣṇu.

IV. *Śiva Bhakti :*

(1) Sacrifice of Dakṣa, (2) Śiva as a Kapālin, (3) burning of the god of love, (4) birth and marriage of Pārvatī, (5) origin of Vināyaka, (6) birth

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and initiation of the god of war, (7) victory of the god of war over enemies of the gods, (8) Kātyāyanī, the inhabitant of the Vindhyas, (9) Śiva's grace on Andhaka, (10) Śiva's overpowering of Andhaka, (11) *mukti* of king Veṇa, (12) Rākṣasa Sukeśin as a devotee of Śiva, (13) origin of *Liṅga*-worship, (14) place of *Liṅga*-worship and (15) Brahmā as *Liṅga*-worshipper.

V. *Attempt to unite :*

(1) Viṣṇu and Śiva as an entity, (2) Viṣṇu and Śiva as winners with exchanged weapons, (3) Viṣṇu gets from Śiva the disc and (4) simultaneous worship of Viṣṇu and Śiva.

VI. *Types of religious attitude :*

(1) Proof of religious feelings in castes and stages of life, (2) religious feeling as leading to the goal of life, (3) religious feeling, its significance for the rebirth, (4) religious feeling, as *bhakti* of Viṣṇu and Śiva and (5) summarised prescriptions for the devotees of Viṣṇu.

VII. *Pictures of gods :*

(1) From imagination to representation of gods, (2) pictures as help to worship, (3) *nakṣatrapuruṣavrata*, (4) *aśūnyaśayanadvitīyākālāṣṭamīvrata* and (5) *taptakṛcchravrata*.

VIII. *Places of pilgrimages :*

(1) Lists, (2) gods of places of pilgrimage and (3) goal of the pilgrimages.

—*IIJ* Vol. VII No. 1, 1963, pp. 1-57

Hooykaas, C.

OLD JAVANESE *RĀMĀYAṆA*

The field of the *Rāmāyaṇa*-studies is due to the happy co-operation among scholars of different countries : A text of the Old Javanese *Rāmāyaṇa* has been published by the Dutch Sanskritist Kern, who translated the first six *sargas*. Juynboll completed the translation. The publications of Poerbaṭjaraka, the Javanese scholar, are also in Dutch. Belgian Father Bulcke wrote his thesis on *Rāma-kathā* and Majumdar and Sarkar also worked in this field.

The author supposes that the *Rāmāyaṇa* has been cast equally well in literary shape, in sculptural art and in two forms of dramatic art and none of the other Old Javanese works comes so near its Indian example as the Old Javanese *Rāmāyaṇa* comes to *Bhaṭṭi-kāvya*.

He disagrees with Juynboll and Poerbatjaraka who believe that several parts of the text did not belong to the original poem. The criteria used for

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extirpating stanzas, passages and cantos seem to be more subjective than objective, more aprioristic than well-proven. A comparison of the text with *Bhaṭṭi-kāvya* shows that 'Love in Laṇkā' between rākṣasas and rākṣasīs was genuine. The objections to erotic passages are not in line with Indian or Indonesian principles of art. On the other hand, the very passages and stanzas which are distrusted belong to the core and kernel of the Old Javanese *Rāmāyaṇa*.

The author finds that this text was meant to be an exemplary *kakavin* according to the theoretical demands for a good *kāvya* as they are to be found in Bhāmaha and Daṇḍin and is entirely up to Indian poetic rules. The Old Javanese poet liked *yamakas* and handled them with great gusto.

As regards the use of the *śabdālaṅkāras*, the author is inclined to believe that the poet of the Old Javanese *Rāmāyaṇa* ranks amongst the most versatile and gifted poets of the *kāvyas*. The poet also uses various kinds of *arthālaṅkāras* throughout the poem. One will find that in the *Bhaṭṭikāvya* there is no proper introduction and there is a reference to an episode which has not been narrated ; the later cantos of this poem are too short. The Old Javanese *Rāmāyaṇa* is different. It is up to all poetic requirements, apart from the main fact that it is an inspired work of a poetical genius.

The Old Javanese *Rāmāyaṇa* contains passages of dozens of connective stanzas of which not a trace or indication is to be found in the *Bhaṭṭikāvya*. As early as 30 years ago, Aichele stated that the suspected passages of this text had been composed in the flawless Old Javanese. When compared with the *Bhaṭṭikāvya*, there are, in the 3,000 stanzas of the Old Javanese *Rāmāyaṇa*, several additional episodes. One of them is a protracted farewell between Rāma and Bharata containing a dissertation on *Arthaśāstra* or *Dharmaśāstra*, dear to the Javanese heart. Another addition is a detailed description of a Śaivite temple seen by Hanumān. Hanumān of the *Bhaṭṭikāvya* is not interested in architecture. The Hanumān of the Old Javanese *Rāmāyaṇa* is interested in this art. The shrine seen by him is not an Indian temple but a Javanese Chandi.

—*JORM* Vol. XXX Pts. 1-4, 1960-61, issued 1963, pp. 1-12

Kantawala, S. G.

MATSYAPURĀṆA AND *VASUDEVAHIṆḌĪ*

The following cultural points common to the *Matsyapurāṇa* and the *Vasudevahiṇḍī* belong to what may be termed as contemporaneous period :

1. Marriage with a maternal uncle's daughter was not prohibited. 2. *Dukūla*, *Cīnāṃśuka* and *kauśeya* types of silk cloth were in use. 3. Seafaring was valued. 4. It was possible to acquire the art of following the language of animals and birds. 5. The word *goṣṭhī* occurs in both the texts, though in slightly different senses. 6. The science of cooking was known.

—*JMSB* Vol. XIII No. 1, pp. 5-8

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Mirashi, V. V.

A LOWER LIMIT FOR THE DATE OF THE *DEVĪ-MĀHĀTMYA*

In his *Introduction to the Devī-māhātmya* published by the All-India Kashiraja Trust, V. S. Agrawala fixed the first decade of the 7th century A. D. as the lower limit for the date of this work. This view was based on a stone inscription of the time of Dhrulhāṇa originally found in a temple dedicated to Dadhimatī-mātā situated in a desert about 24 miles north-west of Nagor in the erstwhile Jodhpur State. This inscription, which cites a verse from the *Devī-māhātmya*, contains a date in numerical symbols which was read by D.R. Bhandarkar and Ram Karna as 289 and referred to the Gupta era and consequently taken as equivalent to 608 A. D. Winternitz followed this opinion in his *History of Indian Literature*, Vol. I, p. 565.

While examining the above view, the author thinks that even if the reading 289 of the date is correct, it cannot be referred to the Gupta era, for it would then be only 75 years later than the Mandasor incription of Yaśodharman-Viṣṇuvardhana, dated 533-34 A. D., whereas a comparison of the characters of the two inscriptions shows that the Dadhimatī-Mātā inscription is much later than the Mandasor inscription of Yaśodharman-Viṣṇuvardhana. Moreover, there is no evidence that the Gupta era had spread to Western Rajputana. Another fact that goes against such an early date of this inscription is the mention therein of several donations in *drammas*. The earliest references to these coins occur in the records of the time of Pratihāra Bhoja (836-885 A.D.). Differing from D. R. Bhandarkar and Ram Karna, Mirashi reads the date in the stone inscription of the time of Dhrulhāṇa as 189, and refers it to the Bhāṭika era, giving 812-813 A. D. or 813-14 as the date of this inscription.

The *Devī-māhātmya* must have been composed long before 813 A.D. in order to become so popular as to be cited in an inscription. And if Bāṇa's *Caṇḍīśataka* was based on it, it may go back to the Gupta age.

—*Pur.* Vol. VI No. 1, January 1964, pp. 181-86

Raghavan, V.

YAJÑA-VARĀHA—SOME MORE MATERIAL

The author notes two descriptions of Yajña-varāha found in the Purāṇas as follows : (1) *Vāyupurāṇa*, Ch. 23, verses 103-108, which gives a special concept of Yajña-varāha as an embodiment of *Kāla* or time. It has little to do with the general conception found in *Vāyu*, 6.16ff., (2) *Narasiṁha-purāṇa*. Ch. 39, verses 10-13, which gives the well-known Vedic and sacrificial symbolism. In the end, a reference to Yajña-varāha is cited from the *Taittirīya-Āraṇyaka*, X. 1.

—*Pur.* Vol. VI No. 1, January 1964, pp. 202-3

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Rai, Krishna Das

ĀRṢA RĀMĀYAṆA KĀ ĀMUKHA (PREFACE TO THE *ĀRṢA RĀMĀYAṆA*)

The Rāma story found in the form of Vālmīki-Nārada dialogue in the 1st canto of Vālmīki's *Rāmāyaṇa* begins where the Ayodhyā-kāṇḍa of the extant text of the *Rāmāyaṇa* commences. It contains no reference to the events narrated in Bāla-kāṇḍa. The Rāma story is told at some other places in the *Rāmāyaṇa* and in the Rāmopākhyāna of the *Mahābhārata*; but here also there is no mention of the incidents described in the Bāla-kāṇḍa, indicating thereby that it is a later addition.

The author supports the above view, by suggesting that Ch. 14 of the north-western recension of the extant text of the *Rāmāyaṇa* (Lahore ed., pp. 152-56) formed prelude to the original *Rāmāyaṇa* beginning with Ayodhyā-kāṇḍa. This chapter, which makes its appearance quite abruptly, has no organic relation with the earlier and subsequent story. In the first 13 cantos the story has been brought up to Daśaratha's *putreṣṭi* sacrifice, and the 16th canto again takes up the thread of the story. The first two verses of canto 14 have no connection with the preceding chapter. Verses 3-4 again describe Daśaratha's three wives as if they were being introduced in the story for the first time. Verse 5 describes the birth of their sons without referring to *putreṣṭi-yajña*. The canto ends with Bharata's going to his maternal grand-father's house and with the description of Rāma leading a happy life with Sītā.

Two Nepalese, four Mithila and four Bengali manuscripts of the eastern recension utilised in the Baroda edition of the *Rāmāyaṇa* contain vv. 1-18, 21, 24-29 of the 14th chapter of the north-western recension, while the whole of this chapter is to be found in the four manuscripts of the western recension used in this edition. The southern recension is retouched in the same manner as the eastern recension. This retouching was evidently done with desire of correlating this chapter with the preceding and following chapters. Thus, this chapter, which formed the prelude to the original *Rāmāyaṇa*, appears to have been a common property of the three recensions.

In a few verses of this chapter, Rāma is described as an incarnation of Viṣṇu; but they are later interpolations. Moreover, the internal evidence of this chapter is also in favour of regarding it as the preface to the original *Rāmāyaṇa* which began with Ayodhyā-kāṇḍa.

The author further suggests that this short preface is appropriate only to a work consisting of about three to four thousand verses, which appears to have been the length of the original *Rāmāyaṇa*.

—*NPP* Vol. LXVII Pt. 3, pp. 242-53

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Sandesara, Upendraray J.

TERMS OF ADDRESS OF MEN AND WOMEN IN THE ĀDIPARVAN OF THE *MAHĀBHĀRATA*

195 general terms of address to men and 55 to women used in the Ādiparvan of the *Mahābhārata* are given in an alphabetical order separately. The list does not include terms to gods, asuras, apsarās, daityas, nāgas, rivers, animals, etc. The form in plural is used only if the word has not occurred in singular. The terms of address to an individual, or those pertaining to a dynasty or clan are not mentioned.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 21-25

Suryanarayanarao, M. K.

KANNAḌA VERSIONS OF THE PURĀṆAS

The article describes the Kannaḍa translations, complete or partial, of a large number of Purāṇas. The author gives us the names of the translators and publishers, names of sections into which a work is divided, the name of the series in which it is published, serial number of the publication, the accession number of a manuscript, where the text is available only in a manuscript form, etc.

In the end, the author brings to our notice a certain *Viṣṇudharmottara* containing 27 chapters in manuscript form, both in Sanskrit and Kannaḍa renderings. It is to be distinguished from the well-known *Viṣṇu-dharmottara* which deals with different subjects.

—*Pur.* Vol. VI No. 1, January 1964, pp. 147-73

Vaudeville, C.

RĀMĀYAṆA STUDIES I : THE *KRAUÑCA-VADHA* EPISODE IN THE *VĀLMĪKI-RĀMĀYAṆA*

The *Krauñca-vadha* episode in the Bālakāṇḍa of the *Rāmāyaṇa* appears sandwitched between the last verse of *sarga* 1 and the first verse of *sarga* 3, which is its natural continuation, the first two verses of *sarga* 2 being added, rather clumsily, to provide the missing link with the former *sarga*. Its evident purpose is to explain how *śloka* was once born out of *śoka* and to justify the *Kuśīlava's* claim over it.

The *Krauñcas* are sweet-singing birds going in pairs and include *haṁsa* and *sārasa*. In *Ṛgveda* III. 53. 10 *śloka* is given as the cry of the *haṁsa* bird. Thus there is a natural association between *śloka* and *Krauñca*. The verse of *Vālmīki-Rāmāyaṇa* I. 2. 14 which is said to be the first *śloka*, composed by Vālmīki out of sympathy with the pathetic plight of the *Krauñcī*, whose mate was shot dead by the hunter, is not a regular epic *śloka*, but a *vipula* verse, coming nearer to the late Vedic *anuṣṭubh*. It

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seems to be a quotation from an older ballad, in which a cruel Niṣāda was cursed by female *Krauñcī* bird, symbolising a sorrowful wife, separated from her husband.

Śoka is a type of folk-song, which was sung to the accompaniment of the *tantrī*. From it was derived the poetry of a higher order (*śloka*), such as is found in Vālmīki's work. Besides pointing at folk-poetry as the main source of inspiration for the *Ādi-Rāmāyaṇa*, the introduction of the *Krauñca-vadha* as a prologue to the poem suggests that the rhapsodes sensed an analogy between the heroine of the tale, the *Krauñcī* bird, symbolising a faithful wife tormented by the pain of separation, and the heroine of Vālmīki's heroine Sītā. Thus it appears that the description of the torments of Sītā, separated from Rāma, consitituted the kernel of the *Rāmāyaṇa*, and was suggested by the folk-songs about the *Krauñcī* bird.

The *Rāmāyaṇa* was not a heroic poetry recited by the *sūtas* (bards), but was a pathetic poem, based on folk-songs, sung by the *kuśīlava*, a king of low-caste singers. In order to assert their ancient right on the *Rāmāyaṇa*, they (*kuśīlavas*) hinted at one of the main sources of the poem, lyrical folk-poetry, by inserting the *Krauñca-vadha* episode as the prologue of this work.

—*JAOS* Vol. 83 No. 3, August-September 1963, pp. 327-35

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IV EPIGRAPHY AND NUMISMATICS

Bennett, A. A. G.
THE AŚOKA INSCRIPTIONS

The first discovery of an Aśokan Inscription occurred in 1822 at Girnār (Kathiawar), while the last to be discovered was the bilingual Graeco-Aramaic Inscription found in Afghanistan. Except the Shāhbāzgarhī and Mānsherā versions which are engraved in Kharoṣṭhī and the above-mentioned Graeco-Aramaic Inscription, all the other edicts are in the Brāhmī script. The dialects of the inscriptions appear to have arisen as a result of phonetic variations. Except in a few edicts, Aśoka refers to himself as *Devānāṁpriya Priyadarśi*, which are his official titles and, in the opinion of the author, they need not be translated as 'beloved of the gods.' He also holds that the Aśokan inscriptions are the earliest Buddhist written works containing evidence of the early collections of the Buddha's discourses and sayings. After these and other preliminary observations, an English rendering of the Fourteen Rock Edicts is given in this article.

While commenting on the Rock Edict I, the author suggests that the word *samāja* is not unlike the modern colloquial *tamāśā*, which may be merely an important social gathering, or a quarrel of major proportions. In Rock Edict III, he takes the word *parisā* to mean an assembly. In Rock Edict IV, Aśoka's statement that the sound of war-drums had become the sound of the *dhamma* is compared to Pāli *Dhammapada*, XXI. 6, where the Buddha is represented to have said that he would beat the drum of deathlessness at Vārāṇasī. The importance of the Rock Edict IV lies in the assertion of Aśoka's conviction that the keeping of the moralities *(śīlas)* is the essential preliminary step in the direction of understanding the Buddhist teachings. The word *saṁbodhi*, occurring in Rock Edict VIII, is taken to mean enlightenment.

—*MBo*. Vol. LXXI Nos. 11-12, November-December 1963, pp. 281-88

Bhattacharya, Kamaleswar
RECHERCHES SUR LE VOCABULAIRE DES INSCRIPTIONS SANSKRITES DU CAMBODGE (RESEARCHES ON THE VOCABULARY OF THE SANSKRIT INSCRIPTIONS OF CAMBODIA)

Cambodian inscriptions extend from the 5th to 14th century A. D. The earliest, of the epoch of Fu-nan, belonging to the 5th and 6th centuries, are written exclusively in Sanskrit. The Khmer language begins to be used in the 7th century. It was a spoken language recently reduced to writing. In the 11th century, Khmer was perfectly worthy of being used for histori-

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cal purposes, as is clear from the inscription of Sdok Kak Thom, composed in 1052 A. D. Quite often the poetical part of an inscription is in Sanskrit, but the material and technical part in Khmer, with the exception of the late inscription of Phimanakas. There is no inscription of Cambodia, which may be called bilingual.

The Sanskrit inscriptions relate to foundations made by kings or high officials. Their structure is analogous to that of Indian praśastis, but the opening stanzas of these inscriptions are more philosophical than the corresponding *maṅgal* verses in Indian inscriptions. Then follows the eulogy of the reigning king and the founder, then the description of the function, and, lastly, the wish for the conservation of the foundation and the imprecation against its destruction.

The language of the inscriptions is generally correct, even more correct than that of the Indian inscriptions.

The pre-Angkorian inscriptions are short and their style is relatively simple. But the inscriptions of Indravarman I (877–879 A. D.) reveal a poetical style, which attained its climax in the inscriptions of Yaśovarman I (879–900) and those of Rājendravarman (944–968). It is under the last named monarch that the inscriptions of Mebon (952 A. D.) and Pr'e Rup (961 A.D.), comprising 218 and 298 verses respectively, were composed. Their authors make frequent references to epic myths and Indian ideas. The language is also rich. Many passages show the influence of the *Raghuvaṁśa* of Kālidāsa.

Though there are few influences of Khmer language on Sanskrit, used in these records, there are many marks of Prakritisms. There are also many Prākrit words in them. Buddhist Sanskrit vocabulary has also been used. Occasionally we find Vedic expressions and archaisms.

The author has given a lexicon of the vocabulary of the Sanskrit inscriptions of Cambodia.

—*BEFEO* Vol. LII Fasc. 1, 1964, pp. 1-72

Chabra, B.

RĀJAKĪYA ŚĀSANALEKHA (ROYAL GIFT DEEDS)

It was only in India that kings used copper-plates for writing gift deeds. In Italy, diplomas were issued on behalf of the Pope in favour of emperors and other citizens. Copper-plate documents in India were executed on behalf of kings in favour of Brāhmaṇas, places of pilgrimage, shrines, etc. In the west different materials like parchment and leather were used for this purpose. In India only copper-plates were used. Perhaps copper was abundant in this country.

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Gift deeds were divided into three parts: a preamble, the body of the deed and a subscription. Generally, the place and date of execution, the details of the gift and some particulars about the donor are mentioned. In the beginning, these documents were written in Prākrit. Subsequently, the fullest use was made of Sanskrit, and, later, regional languages were used. Often these inscriptions are full of valuable information. They date from the 3rd to the 18th century A. D.

—*Sam.* Vol. V No. 4, 1964, pp. 33-37, 56

Choudhary, Radhakrishna

A CRITICAL STUDY OF THE COINAGE OF THE HŪṆAS

No systematic study of the coinage of the Hūṇas has been made so far. They brought to India the Sassanian coinage. It is known that they generally imitated the coinage of the kings whom they annihilated. No new design in coinage was invented by them.

It has been held that the commercial activities in Kaśmīra ebbed with the rise of the Hūṇas. After the fall of the Kuṣāṇas about 300 A. D., the Hūṇas settled near Ghazni.

The language of the Hūṇas belonged to the Iranian stock. They had their own script and issued records in it. In their inscriptions Toramāṇa and Mihirakula designate themselves as *Tsavala* or *Jauvala*. The same epithet is found on the coins of Toramāṇa, who was also known as *Shāh Jau(va)la, Javula* or *Javuvla*. A copper coin of Toramāṇa bears a solar wheel and the Brāhmī legend *Tora*.

Most of the Hūṇa kings are known from their coins. They ruled over parts of Afghanistan, Kaśmīra and the Panjab. On the basis of several coins, it is supposed that some of the Hūṇa kings adopted Brāhmī legends and Hindu symbols, such as conch, *Nandi*-bull, *cakra*, etc.

According to Altekar, Toramāṇa borrowed the Sassanian type of coinage in Afghanistan, the Gupta type in India and the Kuṣāṇa type in Kaśmīra.

Mihirakula, the son of Toramāṇa, was a powerful ruler. The Hūṇa rule in Kaśmīra seems to have been continued by other Hūṇa chiefs. We get several names from these coins. *Triśūla, Nandi* and the legend *Jayatu Vṛṣabhadhvaja* on the Hūṇa coins suggest the Śaivite leanings of these rulers. The origin of the later *Gaḍhiā* coins may be ascribed to the Hūṇas' influence.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 172-78

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EPIGRAPHY, ETC.

Dani, A. H., Humback, H. and Gobl, R.

TOCHY VALLEY INSCRIPTIONS IN THE PESHAWAR MUSEUM

Three inscriptions are preserved in the Peshawar Museum which come from Tochi Agency. They were published without proper edition by M. A. Shakoor in a small pamphlet and are here named 'A', 'B' and 'C'.

'A' is Shakoor's No. 49 containing Arabic and Sanskrit texts. It was first edited by M. H. Kuraishi who gave the Sanskrit text as read by Hiranand Sastri.

'B' is Shakoor's No. 15 containing Bactrian and Sanskrit texts. The inscription has not been properly edited so far. Hiranand Sastri read a few words like *titame*, *samvat 38*, *bhūpa* and *putra*. He also suggested that the date should be referred to the *Śāstra* era.

The use of three languages in the inscriptions is very significant. The common local language of the educated people was Sanskrit. Hence this was adopted as one of the media. The Sanskrit text of this inscription is dated 2nd day of *Kārtika*, *Samvat 32* referrable to the *Laukika* or the *Śāstra* era 3932 (856–57 A.D.). The inscription 'B' is dated on the 7th day of *Bhādra*, *Samvat 38*, *i.e.*, *Laukika* era 3938 (862 A.D.). The *Laukika* era, as Alberuni informs, was used in this region by the Hindus.

On the basis of these inscriptions, the authors conclude that the Idak-Spinwam region in the Tochi Agency recognised the authority of the Arab rulers at least from 856–57 A.D., though it seems that the local Government was still run by the local ruler called *Śāhi*. It will not be wrong to maintain that these Śāhi rulers were one of the branches of the old Kuṣāṇa Śāhi rulers of Gāndhāra. It is also possible to identify them with the rulers of Zabulistan as distinct from the rulers of Kabul.

The style of writing the 'A' and 'B' records has a close similarity, though the letters in 'A' have simpler forms with a tendency to angularity and those in 'B' maintain roundish style.

—*APak.* Vol. I, 1964, pp. 125–35

De, S. C.

GOLLĀVALLĪ GRANT OF PṚTHIVĪ-MAHĀRĀJA, YEAR 49

This set of three copper-plates consists of a charter issued by the king Pṛthivī-mahārāja from the victorious camp at Virajo-nagara, recording the gift of a village Gollāvallī situated in the Kudrāvatī *viṣaya*. The language of the record is Sanskrit. On palæographical considerations, the charter may be assigned to the last quarter of the 6th century A. D. Virajo-nagara, whence the grant was issued, may be identified with Virajā in Orissa, *i.e.*, modern Jājpur in the Cuttack district.

—*EI* Vol. XXXV, Pt. 5, January 1964, pp. 221-24

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Dikshit, M. G.

A COPPER COIN OF THE NEPALESE KING AṀŚUVARMAN

The coin, described here, is attributed to Aṁśuvarman of the Ṭhākuri dynasty of Nepal, who ruled in the first half of the 7th century A.D. Three of his coins were published by Cunningham. The coin, described here, is akin to the one published by Cunningham (*Coins of Ancient India*, Plate XIII, Fig. 6). The Asiatic Society of Bengal possesses three more coins of this king. The new coin, bearing a winged lion on one side and another lion figure on the other, was prepared from a different die.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 245-47

Gai, G. S.

ALAMPUR INSCRIPTION OF CĀLUKYA VIJAYĀDITYA, ŚAKA 635 AND 636

The inscription, edited here, was copied at Alampur in the Mahbubnagar district of Andhra Pradesh. The inscribed slab is fixed into the fort-wall near the steps leading to the river at the place called Devadroṇi. The inscription has two versions for the sake of convenience. The characters of one version are early Telugu-Kannaḍa, while those of the other are Siddhamāṭṛkā or early Nāgarī. The inscription is dated in 713 A.D. The language of both the versions is Sanskrit. The record mentions six kings of the family beginning with Pulakeśin I, *i.e.*, Pulakeśin I, his son Kīrtivarman I, his son Satyāśraya (Pulakeśin II), his son Vikramāditya I, his son Vinayāditya and his son Vijayāditya. There is also a reference to Vijayāditya's teacher Īśānācārya, who constructed the enclosure of the group of temples called Navaliṅgeśvara, the most important of which is the Bālabrahmeśvara shrine.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 121-24

Gai, G. S.

GRANT OF KADAMBA MṚGEŚAVARMAN, YEAR 2

This record was found somewhere in the old Mysore state. The characters are the box-headed variety of the Southern type. The language is Sanskrit. The inscription refers to the reign of Vijaya-Śiva-Mṛgeśavarman of the Kadamba dynasty. The king is to be identified with Mṛgeśavarman, the eldest son and successor of Śāntivarman and the grandson of Kākusthavarman. The date, as given, is the tenth day of the fourth fortnight of Hemanta in the king's second regnal year. This is the earliest inscription of Mṛgeśavarman discovered so far. The king Mṛgeśavarman may be referred to the period 450-75 A.D.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 151-52

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Gai, G. S.

MALLEŚVARAM INSCRIPTION OF TRAILOKYAMALLA, ŚAKA 973

The epigraph is engraved on three sides of a pillar set up in the compound of the Agasteśvaram temple situated about a mile from the village on the banks of the Krishna river. The characters belong to the Telugu-Kannaḍa alphabet. It is dated as Śaka 973 (1051 A.D.). The record belongs to the reign of Trailokyamalladeva (Someśvara I) of the Western Cālukya family of Kalyāṇa. The record registers a gift by prince Vijayāditya to the temple of God Agasteśvara. The importance of the epigraph lies in the fact that it helps us in establishing the identity of Vijayāditya, the son of Someśvara I, probably born of the queen Maiḷaladevī. This record also helps us to establish that prince Vijayāditya is the same as Viṣṇuvardhana-Vijayāditya mentioned in other Western Cālukya records and that he cannot be identified with the Eastern Cālukya king Vijayāditya VII. Incidentally, this epigraph supplies the earliest known date for Vijayāditya, *viz.*, 1051 A.D.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 253-60

Gai, G. S.

MĒHUṆABARE PLATES OF SENDRAKA VAIRADEVA, ŚAKA 624

The two copper-plate inscriptions, published here, are reported to have been discovered at Mēhuṇabare, East Khandesh district, Bombay State. The characters belong to the western variety of the southern alphabets. The language is Sanskrit. The charter is dated Śaka 624. The charter was issued from Bahalāpurī and records the gift made by Vairadeva of the village Devīgrāma, to Nāgaśarman. The present record introduces a hitherto unknown ruler of the Sendraka-Nikumbha family in the person of Vairadeva, who held sway in the Khandesh district about the beginning of the 8th century A. D. It also indicates that Vairadeva was the immediate successor of Jayaśakti as a ruler in the Khandesh district. It also points out that Bāhal was a flourishing town in the beginning of the 8th century A.D. and was probably the capital of the Sendraka ruler Vairadeva.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 193-97

Gokhale, Shobhana

KṚṢṆARĀJA RŪPAKA

In this paper a coin of Kṛṣṇarāja of the Kalachuri dynasty is described. The portrayal of the king's head on the obverse is similar to the style found on the western Kṣatrapa coins. The ruler Kṛṣṇarāja has herein adopted the epithet *mātāpitṛpādānudhyāta*, which, according to V. V. Mirashi, is an expression noticed nowhere else in Indian numismatics.

According to the author, this title is found on the copper-plates of Dharasena and Vyāghrasena of the Traikūṭaka family. It also occurs in several copper-plates of the Kalachuri rulers.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 244-45

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Gopal, Lallanji

MEDIUM OF EXCHANGE IN EARLY MEDIÆVAL INDIA

In the early mediæval period the cowries were largely used for daily transactions. We get equations for certain coins on the basis of cowries. In some inscriptions of the Sena kings, the term *kapardaka-purāṇa* has been used. This is supposed to be a mere theoretical unit of accounting representing the value of a *purāṇa*, counted in cowries, and not an actual coin.

The next epigraphical reference is to *voḍī* or *voḍṛī*. It was equal to the fourth part of a copper *paṇa*. The *voḍī* was not a coin in actual use, but was a theoretical monetary unit.

The author mentions several literary and epigraphical references to cowries serving as the objects of value. They were used for exchange in economic transactions.

The gold coins in northern India were struck, after a gap of many centuries following the Guptas, by Gāṅgeyadeva. His successors did not issue coins of any kind. Several mediæval dynasties do not seem to have struck any gold coin at all. It is obvious that when the cowries were sufficient for the daily transactions, the gold coins were not ordinarily needed.

The debased gold coins were also in use. But for interstate transactions gold coins were used according to their real weight and purity of the metal.

There was a general paucity of coins in this period, which may have been due to the cheapness of prices. The feudal conditions of society and polity, the larger use of cowries for daily transactions and the draining of a considerable amount of coined money by Muslim invaders were also responsible for this.

Sometimes coins were issued to proclaim some conquest on the part of the kings, but the independent status of a king did not necessarily require the issuing of coins in his name.

The authority of issuing coins was the right of the sovereign king. He had to keep proper control over the currency circulating in his kingdom. The feudatory chiefs had no right to mint coins.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 154-64

Gopal, Lallanji

WEIGHT STANDARD OF THE COINS OF EARLY MEDIÆVAL INDIA

There were some regular and definite weight-standards of early Indian coins. The two standards were generally adopted. The Greek

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standard of *drachma* weighing 67.5 grains, and the other, the traditional *purāṇa* standard weighing 32 *rattīs* or 58.56 grains.

Citing the weights of coins obtained by Cunningham, the writer states that the Indo-Sassanian coins of copper and silver were issued, bearing the weight of about 67.5 grains. Generally, there is a depreciation of some 7 grains in the weight of these coins. In some cases the depreciation was probably deliberate.

An analysis of the coins of Shāhi kings indicates that they did not follow the weight scheme of a *drachma*. In the case of copper and silver pieces alike, they were made to approximate to the weight of a *purāṇa*. But these coins were depreciated in weight, which ranged between 4 and 13 grains.

The gold coins of Gāṅgeyadeva generally weigh about 60 grains. These coins follow the weight system prescribed for a *drachma*. The depreciation in their weight ranges between 2.5 and 8.2 grains, usually about 6 grains.

The Candella kings, who borrowed the coin-type of Gāṅgeyadeva, also adopted the weight standard of the latter's coins. The survey of the Candella coins makes it clear that, irrespective of their metal, the coins were made to approximate to the weight standard of a *drachma*, though they usually show a depreciation of some 5 to 7 grains.

A study of the coins of the Kalachuris of South Kosala reveals two different weight standards. As regards the gold coins they adopted the weight standard of a *drachma*. The maximum depreciation in their case is 8.87 grains. The copper coins of the Kalachuris seem to have followed the weight standard of a *paṇa* of 80 *rattīs*. This is typical of the coins of this period, which show considerable depreciation, sometime of 9.8 grains, which was, most likely, deliberately done.

An analysis of the Gahaḍavāla coins also indicates the use of two different weight standards : the *purāṇa* standard of weight for silver and copper coins and the *drachma* standard for the gold coins.

The coins of the Tomaras and the Cāhamānas also repeat the same tale regarding their weight standards.

The coins of the kings of Narwar, of Malayavarman, a Pratīhāra chief and of the kings of the Jājpella dynasty follow the weight standard of a *purāṇa*.

The typical coins of the Kashmir kings bearing the name of Toramāṇa adopted a different weight standard, ranging between 83.8 and 111.5 grains.

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Jai Prakash

ON THE RĀMAGUPTA OF COINS

The writer refers to the controversy recently raised in regard to the indentification of the coins bearing the name of Rāmagupta. He does not agree with the views of K. D. Bajpai that the coins can be attributed to Rāmagupta, the elder brother of Candragupta II. He argues that if Rāmagupta was the eldest son of Samudragupta, he would have issued the coins at Pāṭalīputra, the capital of the Guptas, and not at Eraṇ or Vidiśā. Again, if he could issue the copper coins he could also issue gold coins. But no gold coins of Rāmagupta are available. Regarding the appointment of Rāmagupta as a governor of Mālwā in the life-time of Samudragupta, he thinks that it is not proved. According to him, the Sanakānīkas were given the governorship of eastern Mālava at that time and they continued as such till the reign of Chandragupta II.

As regards the Kṣatrapa currency found in Mālava, he says that it could have travelled to that region after 240 A. D., which date is regarded as making the end of the copper coinage of the western Kṣatrapas in Mālavā.

The garuḍa and lion figures on the coins of Rāmagupta, according to him, cannot be compared with those on the Imperial Gupta coinage.

He thinks that the lion-type of the coin bears a legend in Prākrit. He concludes that the Rāmagupta of the copper coins was not a contemporary of Samudragupta, but in all probability, was an independent ruler of the eastern Mālavā and a contemporary of Chandragupta I.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 165-71

Jain, Balchandra

JAṬĀŚAṄKARA STONE INSCRIPTION OF VIJAYASIṀHA

This inscription was found at Jaṭāśaṅkara, eight miles from Haṭṭa, a tehsil in the Damoh district of Madhya Pradesh. It is incised on a stone slab measuring 30×115 cms. It contains 44 lines of writing in Nāgari characters of the early 12th century A.D. It mentions Gaṇḍa and his son Vaddhaḍa and their successors Vijayapāla, Harṣapāla and Vijayasiṁha who are identified with the Candellas of Jejābhukti who ruled up to the limits of the modern Damoh district. Of the geographical names given in the inscription, Chittoḍa, Dhillī and Godana are identified with Chittor, Delhi and Godhara respectively.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 699-704

Joshi, Munishchandra

KUṆINDA COINAGE : A REVIEW

From coinage and literary references, the Kuṇindas are known to be living in the lower Himālayan hills near north-eastern Panjab and western U. P. Their territory extended from the Satluj to the river Kālī or Śāradā.

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According to Cunningham, the ancient Kuṇindas are identical with the modern Kunets. Atkinson took Kinnaras as the ancestors of Kunets. Certain places of Kumaun and Garhwal are designated as Kainyūr, etc., and many local Brāhmaṇas and Rājpūts bear similar surnames. These appear to be the corrupt survival of the term Kuṇinda or Kulinda.

The Kuṇinda coins are divisible into two main groups, *viz.*, the earlier and the later. The former type bears the name of their king Amoghabhūti, whereas the latter does not refer to any royal issuer.

Allan says that the first group consists of silver and copper coins of only one type. The module of the silver coins was derived from the Greek kings, but the types are purely Indian. The obverse bears a deer, a figure of Lakṣmī with lotus and other symbols.

The Kuṇindas seem to be a people of Indo-Aryan origin. Probably, for the first time, Amoghabhūti formed a monarchy issuing coinage.

The symbol of tree on the reverse of the coin with a hill points to the hilly origin of the tribe. The *nandipada* and *svastika* are the usual symbols of auspiciousness. The purpose of the *jayadhvaja* symbol is not clear. It may or may not be a flag of victory. Yet it is certainly a ceremonial standard. It may have some traditional or religious significance.

The inferior variety of copper coins is supposed by some scholars as of later date than the refined examples. The inferiority may be due to the political chaos resulting in weakness in power and economy of the Kuṇindas. The author thinks that these coins had nothing to do with the Kuṣāṇas.

The Kuṇinda coins of the second series do not bear the name of the king or tribe. On the obverse of these Kuṇinda coins, there is a figure of Śiva in short *dhotī*, holding a *triśūla* topped *paraśu*, with left hand in *kaṭihasta* pose from which hangs some object, which in the opinion of Cunningham is a tiger skin. Wearing *jaṭābhāra* and facing the front, he is generally in standing pose. According to J. N. Bannerji, Śiva is the supreme divine sovereign of the Kuṇinda state. The delineation of Śiva on the coins is based on the figure of Viśvāmitra found on the coinage of Audumbara ruler Dharaghoṣa and the weapon too is derived from the reverse of the Audumbara coins.

The term *citreśvara* in the coin is probably the name of Śiva, for a *Svayambhū-liṅga* bearing the same designation is still being worshipped by the population of Kumaun which seems to have formed a part of Kuṇinda territory. After the sacred *liṅga*, the place regarded as a holy place of pilgrimage is known as Citraśīla. Hence, god occurring on the latter series of Kuṇinda coins is Śiva in his *citreśvara* form.

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The series is not seen after 250 A. D. It is likely that the second series of the coinage was issued by the composite people consisting of the native Kuṇindas and migrated Yaudheyas. This may account for the absence of the name of the tribe thereon.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 45-50

Lahiri, A. N.

SILVER COIN OF GOVINDACANDRA OF KĀCHĀR, ŚAKA 1736

The rupee coin of king Govindacandra of Kāchār is .93″ in diameter and 175.75 grains in weight. The legend is in Bengali characters. The importance of the coin lies in the fact that it gives the date in chronogram, which is not generally noticed in the legends on the coins of the mediæval Hindu rulers. It is again one of the very few coins issued by the Hindu kings of mediæval India to bear a versified legend.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 103-4

Mirashi, V. V.

ON THE INTERPRETATION OF TWO INSCRIPTIONAL PASSAGES

(1) Sangli plates of Govinda IV, dated Śaka 855

The verse about the Rāṣṭrakūṭa Emperor occuring in these plates is interpreted by Bhandarkar as having *double entendre* on some words and as referring to the abandonment of Kheṭaka, *i.e.*, the Rāṣṭrakūṭa capital Mānyakheṭa by the enemies. However, considering Hultzsch's correction, *viz.*, that Kiraṇapura is not a mistake for Kṛṣṇapura, it appears that Vijayāditya never invaded Mānyakheṭa and, therefore, there cannot be any abandoning of that capital by the enemies of Kṛṣṇa.

Altekar accepts the pun in the verse and understands the Rāṣṭrakūṭa feudatories ruling over Gujarat as enemies who abandoned Kheṭaka. In the absence of any clear evidence regarding the end of the Gujarat branch, the attempt to identify the enemies of the Rāṣṭrakūṭa emperor Kṛṣṇa II is futile.

(2) Sanjan plates of Amoghavarṣa I, dated Śaka 793

From the word Kheṭaka, occurring in these plates, Bhandarkar opines that the Rāṣṭrakūṭas in the time of Indrarāja first came into hostile contact with the Cālukyas, not of the Deccan but of Gujarat, as Kheṭaka is same as Kaira in north Gujarat. However, it should be noted that Kaira was then held not by the Cālukyas of Gujarat but by the Gurjaras. Findspots of the inscriptions of Indra's son Dantidurga show that the family belonged to the Aurangabad district. It is doubtful if Kheṭaka refers to any place-name at all. Probably Kheṭaka means 'a shield'.

—*IA (Third Series)* Vol. I No. 1, January 1964, pp. 7-12

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Mirashi, V. V.

WERE *DRAMMA* COINS ISSUED IN GOLD ?

The word *dramma* is a Sanskritised form of the Greek word *drachma*. The term *dramma* is not noticed in early Sanskrit literature or inscriptions.

The earliest epigraphic reference to it is found in the Kānherī cave inscription of Pullaśakti (dated Śaka 765) which belongs to the reign of the Rāṣṭrakūṭa emperor Amoghavarṣa I. According to Kielhorn, the last line of this inscription records a gift of *kāñcana drammas*. On the basis of this, several scholars have thought that gold *drammas* were current in ancient India, but the author of the present article disputes this view.

Mediæval inscriptions have used different terms to denote gold and silver coins. The author quotes examples from some inscriptions to show that the gold coins were known as *suvarṇa* or *gadyāṇaka* and the silver coins were called *drammas*. He corrects Kielhorn's reading of the Kānherī inscriptions and shows that the inscription has no such word as *kāñcana* before *dramma*. This disposes off the wrong notion held by the scholars for a long time that *drammas* were also coined in gold.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 238-40

Mitra, Debala

INSCRIPTION FROM WARI, ŚAKA 1467

The inscription was found near a mound by the side of a large tank called Ratangāḍā at Wari in the Malda district. The characters of the record are Bengali and resemble those in the epigraphs and manuscripts of the 15th or 16th century found in Bengal and Assam. The language of the inscription is Sanskrit. The inscription is dated in the Śaka year 1467 (1545-46 A.D.). The object of the inscription is to record the construction of a temple with the image of Viṣṇu in the centre, surrounded by Sūrya, Gaṇeśa, Pārvatī and Viśvanātha. This structure of *pañcāyatana* indicates the attempt of synthesis between the rival Brāhmaṇical creeds after the conquest of Muslim rulers. The instinct of self-preservation appears to have prompted the votaries of the different Brāhmaṇical deities to combine before a common foe who had no respect for their faiths.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 179-82

Sircar, D. C.

COPPER-PLATE GRANTS FROM BIHAR

1. Grant of Jīvagupta

The copper-plate, edited here, was secured from Katra in the Muzaffarpur district of North Bihar. The characters belong to the Siddhamātṛkā alphabet of the 7th or 8th century A.D. The palæography of the

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epigraph is quite interesting and it indicates that the epigraph belongs to the first half of the 8th century. The language of the inscription is Sanskrit.

The main problem, raised by the inscription, is the identity of king Jīvagupta, his father Rāmagupta and probably also his grandfather, whose name might have been Jīvagupta. Another problem is that the dynasty to which the kings belonged. Nothing can be said on the subject until further evidence.

2. Two grants of Sauryāditya

These grants were secured from some locality under the Bagaha Police station in the Champaran district of North Bihar. Both the charters were issued by a king named Sauryāditya. One of these is dated Vikrama 1077 (1020 A.D.). The characters of this record are in the Nāgarī of about the 11th century. The other grant is dated Vikrama 1083 (1026 A.D.). The most important feature in this record is the absence of the donee's name. The endorsement at the end suggests that the present plate was merely kept in the record office of the king as a sample draft for being consulted by the scribes to prepare similar documents. The geographical places—Yamaṇiūṇḍa-grāma, Dvicatvāriṁśatikā-viṣaya and Dardacaṇḍikā-maṇḍala—mentioned in the record cannot be located.

3. Grant of Bhulla, Vikrama 1381

The plate was secured from the village of Bagen of the Shahabad district of Bihar. The characters of the record are in Nāgarī of about 14th century A.D. The language of the record is Sanskrit. The date recorded is 1324 A. D. The donor is the king Bhulladeva described as the ruler of Vihiāpurī and as the receiver of favours from the Khaliphā Mahamanda-shāhi.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 125-44

Sirkar, D. C.

DEVALI PLATES OF GOVINDA, VALABHI 500

The set of three copper plates was in the possession of a cultivator of the village of Devali and is now at Gāndhi Smṛti, Bhavanagar. The characters of this set of three inscriptions belong to the West Indian variety of the Telugu-Kannaḍa alphabet. The language of the inscription is Sanskrit. The date of the record is quoted as the Vālabhīya year 500 (818-19 A.D.) and the occasion of the grant stated to have been a solar eclipse (31-12-818 A.D. or 26-6-819 A.D.). The charter was issued by Gōvindarāja while staying at Pālittāṇaka in favour of a Brahmin.

The most interesting feature is its date in the Valabhī Saṁvat 500. The earliest Valabhī era record so far known is the Una plate of

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Valabhī-Saṁvat 574. The present epigraph pushes back the use of the name Valabhī in association with the era in question by no less than 74 years. It also indicates that the Rāshṭrakūṭa chiefs Karka and his younger brother Gōvinda must have been ruling over different parts of Gujarat contemporaneously.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 269-80

Sircar, D. C.

EPIGRAPHIC NOTES

17. Meaning of Upagata, etc.

The words *upagata, samupagata* or *samupagāta* found in different versions of Minor Rock Edict I of Aśoka and in the grants of the Pālas and Senās of Eastern India mean the some thing as *sambadhyamānaka, yathā-kāla-bhāvin* and *yathā-kāl-ādhyāsin.*

18. Haṁyamana–Hañjamana-Hañjamāna-Pañcavaṇṇa-Añjuvaṇṇam

The word Haṁyamana or Hañjamana also occurs in some of the records of the ruling families of Kannaḍa origin which flourished in the Northern Koṅkaṇ. The difficulty is that, if it is the name of a place in Northern Koṅkaṇ but cannot be identified with Sañjān, we do not have any other geographical name with a similar sound in the area in question and cannot explain why this place-name should be specially mentioned in a few records of the Kannaḍiga ruling families of the Northern Koṅkaṇ. This suggests that *haṁyamana-hañjamana* may be a word of Kannaḍa or South Indian origin, and in that case, it would scarcely indicate a Parsee colony, which is not known to have existed in the areas where the Dravidian languages are spoken. From a couple of Kannaḍa epigraphs we may gather that *haṁyamana-hañjamana-hañjamāna* should be understood in the sense of Kannaḍa *pañca-vaṇṇa* of the lexicons, the same as Tamil *añju-vaṇṇam* (Sanskrit *pañcavarṇa*), understood in the sense of the five artisan classes.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 287-92

Sircar, D. C.

FORGERY OF EPIGRAPHIC RECORDS

The Brāhmaṇas of the village of Suvarṇahala secured a forged charter in respect of two villages, according to the Taracandi rock inscription. The said grant has been recently traced in possession of a Brāhmaṇa family of Sunahar near Sasaram.

Certain recent forgeries of lithic records are known to us, though they were fabricated with a different purpose.

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Sometime ago, the author examined a Kharoṣṭhī inscription incised on a stone bowl, which had been acquired from a dealer in antiquities by the Bharat Kala Bhavan attached to the Hindu University, Vārāṇasi.

A similar commercial motive was also responsible for the forgery of this Rummindei pillar inscription of Aśoka. A copy of this inscription was found at Kapileśwara near Bhubaneswar, which encouraged uncritical writers to claim Orissa as the birth place of the Buddha.

In June 1963, the Prince of Wales Museum at Bombay secured a stone bowl containing Kharoṣṭhī writing which is a copy of lines 2-5 of the Shahbazgarhi version of Rock Edict VII of Aśoka, and appears to be a forgery.

—*CUAHS* (*Seventh Reunion*), 1964, pp. 19-21

Sircar, D. C.

MORE BRĀHMĪ INSCRIPTIONS

1. Three Barhut Inscriptions in the Bhārat Kalā Bhavan, Vārānasī

The characters of the epigraphs are early Brāhmī of about the 2nd century B. C. The language is Prākrit. The texts of these three inscriptions are already known to us from the works of Cunningham, Lüders, Barua and Sinha.

2. Durā Inscription of the time of Kaniṣka, Year 16

This small inscription is incised on a pillar discovered in the village of Durā, Agra district, U. P. The characters belong to the Brāhmī alphabet of the middle stage. The language is an admixture of Sanskrit and Prākrit. The date is 94-95 A. D. It records a gift of a house by a lady in favour of a community, the name of which cannot be read.

3. Gondal Fragmentary Inscription of the time of Rudrasena [III], (Śaka) 272

This inscription is engraved on a stone slab, discovered at Gondal, in Kathiawar. The characters belong to the Brāhmī alphabet of the middle stage. The language is an admixture of Sanskrit and Prākrit. The present inscription is the only epigraphic record of the time of Śaka Rudrasena III so far known.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 189-92

Sircar, D. C.

NOTE ON INSCRIPTION OF NṚPAMITRA

Dinna, mentioned in the Mathurā fragmentary inscription of king Nṛpamitra was a famous sculptor of the Mathurā school, who flourished about the 5th century A. D. Dinna is also mentioned in the other records from Mathurā and Kasiā. Thus he was not a poet at king Nṛpamitra's court at Mathurā, but was a master-sculptor of the Mathurā school.

—*EI* Vol. XXXV Pt. 4, October 1963, p. 200

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Sircar, D. C.

NOTE ON INSCRIPTION FROM WARI

The second verse of the inscription from Wari refers to the great height of the temple. The damaged stone sculpture referred to by D. Mitra in her article contains an epigraph, whose characters belong to the transitional stage when Gauḍī was developing out of Siddhamātṛkā. On palæographical grounds, the inscription may be assigned to a date before the close of the 10th century. The object of the record is to record the construction of an image of the goddess Sarasvatī. Here is the unique instance of the eight-armed Sarasvatī even though such a conception of the deity is sometimes met with in Purāṇic literature.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 183-84

Sircar, D. C.

NOTE ON MALLEŚVARAM INSCRIPTION OF TRAILOKYA-MALLA

On the basis of some Coḷa inscriptions, the Pamulavaka plates, the Telugu Academy plates of Śaktivarman II, the Ryali copper-plate grants of Vijayāditya VII, the copper-plate grants of the sons of Kulottuṅga I and the eulogistic poetical work *Kaliṅgattupparaṇi* it can be shown that it is impossible to believe that Mahārājādhirāja Rājaparameśvara Paramabhaṭṭāraka Vijayāditya VII of Veṅgī is identical with his namesake who was a subordinate chief and is mentioned in the records of the reign of Western Cālukya Someśvara.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 261-68

Sircar, D. C.

PENUGOṆḌA PLATES OF HASTIVARMAN

The five plates were discovered at the village of Penugoṇḍa in the West Godāvarī district, Andhra Pradesh. The palæography resembles that of such records of about the middle of the 4th century A.D. The language is Prākrit, Sanskrit and an admixture of the both. The date is uncertain. The record refers to the Mahārāja Hastivarman. Possibly this Hastivarman is one of the two known Hastivarmans of the Śālaṅkāyana family, *viz.*, (1) Hastivarman I, who was probably a contemporary of the Gupta emperor Samudragupta (c. 340-76 A. D.) and flourished about the middle of the 4th century A.D. and (2) Hastivarman II, who was a son of Nandivarman I and the grandson of Hastivarman I. On the ground of its language it is better to identify our Hastivarman with Śālaṅkāyana Hastivarman II.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 145-50

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Sircar, D. C.

SILVER COIN OF VĀSIṢṬHĪ-PUTRA ŚĀTAKARṆI

The legend on the two silver coins of the Sātavāhana king Vāsiṣṭhī-putra Śātakarṇi is not so far satisfactorily read and interpreted. The reverse of the coin exhibits a number of symbols and circular legend in Southern Brāhmī characters along the border. This is not a different legend as understood by some, but is the translation into Dravidian Prākrit of the Sanskritic Prākrit legend on the obverse of the coin. That the phonology and vocabulary of Telugu were much nearer Tamil in the second century A.D. seems also to be clear from the occurrence of the two words in the Prākrit legend on the coin. The important palæographical feature is a dot-*puḷḷi*-placed to the right of the consonant which shows that such a practice was known in second century A. D. and it was used in writing other languages of the Dravidian group, such as early Telugu. The show of the Dravidianism only on the Śaka-type coinage of the Sātavāhanas is, however, difficult to explain without further light on the subject.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 247-52

Sircar, D. C.

SOME GAHAḌAVĀLA GRANTS

The eight Gahaḍavāla grants discussed herein are, at present, in the State Museum, U. P. These copper-plate grants of the Gahaḍavāla kings begin with some stanzas describing the rulers of the family from Yaśovigraha, its founder, to the donor of a particular charter. This is followed by the introduction of the donor, in a passage in prose, as *Vijayin* and as the successor of his ancestors beginning from Candra who was the first imperial ruler of the family.

The first grant, dated Vikrama 1196 (1139 A.D.), describes the grant of a village called Vasevā-grāma situated in the pattalā of Aṣamaka by the king Govindacandra to a Brāhmaṇa. The second grant dated Vikrama 1217(1161 A.D.) records the grant of a village made by the king Vijayacandra. The third grant dated Vikrama 1232 (1175 A. D.) mentions the grant of a village by the king Jayachchandra on the occasion of the *Jātotsava* of *Mahārājaputra* Hariścandradeva. This reminds us of two other grants made by the same king on the occasion of the *jāta-karman* and *nāmakaraṇa* of the same Hariścandra. The fourth grant dated Vikrama 1232 (1175 A.D.) records the grant of a village Avālu-grāma by the king Jayachchandra. The record indicates that it is not impossible that the donee Ravidhara presented three amulets to the newly born prince and received the village from the king in return. The fifth grant dated Vikrama 1233 (1177 A.D.) describes the grant of a village Khavaḍayīgrāma by the king Jayachchandra. The remaining six grants record the gifts of villages by the king Jayachchandra.

—*EI* Vol. XXXV Pt. 5, January 1964, pp. 201-20

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Sircar, D. C.

SPURIOUS GRANT OF GAHAḌAVĀLA VIJAYACANDRA, VIKRAMA 1223

This forged grant issued in the name of the Gahaḍavāla king Vijayacandra to the Brāhmaṇas of Suvarṇahala was discovered from the house of an inhabitant of Sūnahar. In respect of palæography, language and style, the inscription closely resembles other Gahaḍavāla charters. The engraver of this inscription appears to have had little education as the *akṣaras* in many cases are inaccurate. The date recorded is 1166 A. D. The grant purports to have been made in favour of the Brāhmaṇas of Svarṇahala. The Brāhmaṇas were soon exposed and Pratāpadhavala declared it to be spurious in April 1169 A. D.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 153-58

Sircar, D. C.

THREE PĀLA INSCRIPTIONS

(1) The Gayā Inscription of the time of Nārāyaṇa-pāla, year 7, is found on a stone-slab of the wall of the Mahādeva shrine in the compound of the Viṣṇupāda temple at Gayā in Bihar. The language of the record is Sanskrit and the recorded date falls somewhere about the seventh decade of the 9th century A. D. The record, which is an eulogy, refers to Bhaṭṭa Vāmadeva, his son Sīhadeva and grandson Bappadeva. Then is introduced Bhānudeva, who dedicated a house at Gayā for housing ascetics.

(2) Nimdīghi Inscription is recorded in Sanskrit on a stone-slab. It appears that the engraving of the record was entrusted to one who could not follow the draft before him and, therefore, shaped the letters as he thought he saw them. On palæographical grounds this inscription has been assigned to the time of Gopāla III of the Pāla dynasty of Bengal and Bihar. It mentions the Pāla king Gopāla III as having died, while fighting some enemies near about the findspot of the record. This fact is also supported by Sandhyākaranandin's *Rāmacarita*, IV. 12.

(3) Gayā Inscription mentioning Govindapāla, Vikrama 1232, is found on a stone-slab embedded in the wall of a small shrine close to the Gadādhara temple below the courtyard of the Viṣṇupāda temple at Gayā in Bihar. It quotes Vikrama 1232 as corresponding to year 14 of the *gata-rājya* of Govindapāla. It is interesting to note that the reign of Govindapāla was referred to when he had actually been ousted by the Gahaḍavālas. Probably, the people of the Gayā region had a strong hatred for the Gahaḍavālas as a result of persecution.

—*EI* Vol. XXXV Pt. 5, January 1964, pp. 225-38

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Sircar, D. C.

THREE PARAMĀRA INSCRIPTIONS

1. Bhojpur Fragmentary Inscription of the time of Bhoja I

The inscription is engraved on the pedestal of a colossal image of a Jain Tīrthaṅkara in the old Jain temple at Bhojpur, Madhya Pradesh. The characters are Nāgarī of about the 11th century A.D. The language is Sanskrit. The extant part of the second does not bear any date. But it can be referred to a date about the middle of the 11th century A. D. The inscription is fragmentary. The importance of this inscription lies in the fact that it associates Paramāra Bhoja I with Bhojpur or Bhojapura.

2. Bhojpur Inscription of the time of Naravarman, Vikrama 1157

This small inscription is engraved on the pedestal of an image of the Jain Tīrthaṅkara Pārśvanātha installed in the Jain temple at the village of Bhojpur. The characters of the inscription are Nāgarī of the 11th or 12th century. Its language is Sanskrit. It bears the date Vikrama 1157 (1100-01 A.D.). It is stated that the two Jaina images were installed by a person named Chillaṇa.

3. Bhīlsā Inscription of the time of Jayasiṁha, Vikrama 1320

This small inscription engraved on a stone-slab was copied in the Archæological Museum at Bhīlsā. The characters are Nāgarī of about the 13th century. The language is corrupt Sanskrit. It bears the date Vikrama 1320 (1263 A.D.). The object is to record the pious deed performed by a lady. It speaks of the reign of Jayasiṁha as well as of Bhailasvāmidevapura (*i.e.*, modern Bhīlsā) where the pious act was performed. The present inscription shows that Bhīlsā continued to be under the Paramāra kings for several decades after its reconquest by Devapāla.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 185-88

Sircar, D. C.

TWO EASTERN GAṄGA INSCRIPTIONS

1. Khilor Inscription of Anantavarman (Kāmārṇava), Śaka 1075

The inscription, edited here, is engraved on the door-jamb of the Śiva temple at Khilor near the Delang railway station in the Puri district of Orissa. The characters belong to the Gauḍīya alphabet. The language is Sanskrit. The date recorded is irregular. It records the installation of an *akhaṇḍa-dīpa* in the Śiva temple at Khilor.

2. Bhubaneswar Inscription of Rājarāja II, Śaka 1094, (Aṅka) year 4

The inscription, edited here, is engraved on the east wall inside the third entrance of the Liṅgarāja temple at Bhubaneswar. The characters belong to the Gauḍīya alphabet, but exhibit, in some cases, the development of early Oriya characteristics. The language is an admixture of Sanskrit and

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Oriya. The date of the inscription, as recorded here, is the Śaka year 1094, and corresponds to year 4 of king Rājarājadeva's reign, Dhanuḥ-Kṛṣṇa 4, Monday. The object of the epigraph is to record the installation of a perpetual lamp for the god Kṛttivāsa, *i.e.*, Śiva. Ācopadā-grāma, mentioned in the record, cannot be located.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 115-20

Sircar, D. C.

TWO INSCRIPTIONS OF DURGARĀJA

(1) Puṣkara Inscription of Vikrama 982 and 994 is a stone inscription in Sanskrit, now preserved in the Rajputana Museum, Ajmer. The record of Vikrama 982 relates to a grant of some land to the God Viṣṇu of Puṣkara and that of Vikrama 994 relates to its ratification by the landlord.

(2) Thanwala Inscription of the time of Simharāja, Vikrama, 1013 is engraved on a pillar inside the Śiva temple at Thanwala. The language is Sanskrit. There is, however, some influence of the local dialect on the language and orthography of the epigraph. It records a grant of some land by Durgarāja in favour of the deity Rannādityadeva.

—*EI* Vol. XXXV Pt. 5, January 1964, pp. 239-46

Sircar, D. C. **and Bhattacharya, G.**

FRAGMENTARY RĀṢṬRAKŪṬA INSCRIPTION FROM KANDHĀR

The inscribed stone slab, edited here, was discovered near an old well called the 'Khās Bāg well' in a locality called Bahādurpur, nearly a mile from the present town of Kandhār (also spelt as Qandhār and Kandahār) in the Nander district, formerly in Hyderabad State, but now in Maharashtra. The record is fragmentary and contains three fragments of what was originally a big pillar inscription. The characters belong to the North Indian alphabet of the 10th century A.D. The language is Sanskrit. The extant parts of the inscription bear no date. But, on the grounds of palæography and the fact that the introductory stanzas are also found in the Deolī, Kolhāpur and Karhāḍ plates, the inscription may be referred to the reign of the Rāṣṭrakūṭa king Kṛṣṇa III (939-67 A.D.), probably to its later part.

The importance of the epigraph lies in the fact that it helps us in locating the city of Kandhārapura sometimes mentioned in connection with Rāṣṭrakūṭa Kṛṣṇa III. The present Kandhār is the same as Kandhārapura, which was most probably a secondary capital of Kṛṣṇa III. The city may have been built by and named after an earlier Kṛṣṇa (Kandhāra) of the Rāṣṭrakūṭa family, probably Kṛṣṇa II.

The record refers to a college of the Brāhmaṇas of the bank of the Nāndī dominating the Godāvarī valley. The name of modern Nāndeḍ is

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derived from that of Nāndīkaṭa through the intermediate Prākrit form Nāndīaḍa. The author is of the opinion that the Nāndī originally joined the Godāvarī near Nāndeḍ. If this was the case, the course of the Nāndī has been changed considerably, since Nāndīkaṭa was found at least in the first half of the 4th century A.D.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 105-14

Sircar, D. C. and Bhattacharya, G.

TWO INSCRIPTIONS FROM NĀNDEḌ DISTRICT

Both the epigraphs come from the Nāndeḍ district, Bombay State.

1. Hottal Inscription of the time of Cālukya Someśvara

The inscription was discovered on a rectangular stone pillar lying near a dilapidated temple at Hoṭṭal. The characters are Nāgarī of the 11th or 12th century A. D. The language is Sanskrit. The inscription is undated. It mentions the later Cālukya king Someśvara as ruling at Kalyāṇa. Possibly the king, mentioned in the record, is Someśvara I or Someśvara II. Thus the inscription may be assigned to the later half of the 11th century A. D. It reveals for the first time the existence of a 'Fire-Family' ruling in the 11th century A.D. in the Nāndeḍ region apparently forming part of the dominions of the Cālukyas of Kalyāṇa.

2. Fragmentary Inscription from Ardhāpur

The inscription edited here is engraved on a broken stone slab lying in a house at Ardhāpur in the Nāndeḍ district. The characters belong to the southern Nāgarī alphabet of the 12th or 13th century A. D. Its language is Sanskrit. Since the lower part of the inscription is broken, its object cannot be definitely determined. Probably it records the donations of one of the Raṭṭa chiefs in favour of the Śiva temple at Ardhāpur. For the first time this inscription introduces a hitherto unknown Raṭṭa or Rāṣṭrakūṭa family ruling over the area around Ardhāpur.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 159-70

Sircar, D. C. and Subrahmanyam, V. S.

INSCRIPTIONS FROM MAIHAR

The two inscriptions, published here, were copied at Maihar, headquarters of the former state, which now forms a tahsil of the Satna district of Madhya Pradesh. One of these, called 'A', is engraved on the pedestal of the goddess Śāradādevī, while the other called 'B' is incised on a slab of stone lying in the temple. The characters of both the records belong to the early Nāgarī alphabet of the 10th century A.D. On the palæographical grounds, the records may be assigned to a date about the middle

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of the 10th century A.D. The language is Sanskrit. Both the records refer to Dāmodara's family and his career on the earth. It refers to an unknown work of a little known poet named Sāmbaśambhu. If Vajradatta, mentioned in the record, is identical with the author of the *Lokeśvarastava*, it offers one of the rare instances of the mention of an earlier poet in an epigraphic record. The record also indicates the popularity of the works of Bāṇabhaṭṭa.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 171-78

Sircar, D. C. and Sundaram, J.

AMRELI MUSEUM PLATES OF DHRUVASENA II BĀLĀDITYA, YEAR 323

Of the two plates, one now lies in the museum at Amreli, and the second one is in the possession of the Range Officer, Sarasiyā. The first charter was issued from Valabhī by king Dhruvasena (II) Bālāditya and records a gift of land. This record provides us with a date in the Gupta-Valabhī year 323 for Maitraka Dhruvasena II Bālāditya.

The second plate was issued by king Śīlāditya III in the Gupta-Valabhī year 368 (586 A. D.). It pushes back the earlier limit of the reign of Śīlāditya III by about four years from 691 A. D. to 686 A. D. It also records a gift.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 281-86

Sharma, Dasharatha

CANDELLA COINS DESCRIBED IN PHERU'S *DRAVYAPARĪKṢĀ*

The book *Dravyaparīkṣā*, written by Thakkura Pheru, the well-known mint-master of the Khaljī kings, contains a good deal of information about the Candella coins. In this work is found an account of the Candella coinage up to the region of king Bhojavarman. It introduces the name of a new king Hīrāvarman. The details of various coins in silver and copper, along with their weights, are given in the book. The coins of Mahobā were prepared from an alloy of gold, silver and copper, and each of the coins of the Candella kings, Vīravarman, Hīrāvarman and Trailokya-varman, weighed 4½ *māṣās*. Their value was not the same on account of the varying amounts of the metals in them.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 247-48

Tripathi, R. R.

SOME RARE COPPER COINS

The paper describes eight copper coins in the private collection of Shri Janeshwar Das of Allahabad.

The first coin is an uninscribed cast from Kauśāmbī. The author thinks that it is of a new variety, as the groups of symbols on the obverse are not found on the other Kauśāmbī cast coins so far known.

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The second coin from Ahicchatra is of Pāñcāla king Bhānumitra. It shows a human figure on the obverse, replacing the Pāñcāla symbols.

The third coin is of Śeṣadatta from Kauśāmbī. So far eight coins of this Mathurā ruler were known. This new coin is the ninth one.

The fourth, according to the author, is an unidentified cast coin from Kauśāmbī of a new type.

The fifth coin bears the name *Varuṇasa*. According to the writer, this coin differs from the coins of Varuṇamitra known from Kauśāmbī in large numbers.

The sixth coin is of *Sa*(?)*pamita*. He cannot be Sarpamitra, as no coin of his has come to light. Thus this coin may be attributed to a new ruler of Kauśāmbī.

The seventh coin belongs to Varuṇamitra of Ahicchatra. Only three coins of this king were known so far. This coin, according to the author, is the best preserved coin of this king.

On the eighth coin from Kauśāmbī, the author reads the Brāhmī legend *Pa ?* or *(Ha)gavamasa*. But the legend is uncertain. One thing, however, is certain that this coin was issued by a ruler of Kauśāmbī who was not so far known.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 240-43

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V GEOGRAPHY

Chakladar, H. C.
GEOGRAPHY OF KĀLIDĀSA

Besides the *Devas*, *Gandharvas*, *Kinnaras* and similar mythical beings, Kālidāsa speaks specially of two classes of human beings, *viz.*, the *Kirātas* and the *Utsavasaṅketas* in the Himālayas. The *Kirātas* are mentioned by Kālidāsa as a hunting tribe going in pursuit of deer and other animals, and the *Utsavasaṅketas* as mountain tribe, organized into several republican communities.

Kālidāsa places the scene of his greatest drama in the slopes of the Himālayas. The hermitage of Kaṇva, where king Duṣyanta met Śakuntalā, was situated on the bank of the Mālinī. We get some details about the situation of the hermitage from the south Indian recension of the *Mahābhārata*. We read there that Duṣyanta met Śakuntalā at the distance of two *yojanas* from his city Hastināpura. Besides, Kālidāsa mentions Kanakhala as the place near which the Ganges debouches into the plains, where he instructs his cloud-messenger to enter the Himālayas.

Kālidāsa has given the names of most of the important countries of his time and has described some characteristic features of each one of them. We must admit that almost the whole of the map of India with its broad features can be drawn from the particulars he has furnished. The following countries, people and places are identified by the author in the present article :

Uttara-kosala, *Sāketa*, *Kuśāvatī*, *Śarāvatī*, *Śūrāvatī*, *Śūrasena*, *Mathurā*, *Vālmīki's hermitage*, *Pratiṣṭhāna*, *Kāśī*, *Videha*, *Magadha*, *Aṅga*, *Suhma*, *Kaliṅga*, *Pāṇḍya*, *Malaya*, *Kerala*, *Aparānta*, *Anūpa*, *Pārasīkas*, Greeks or *Yavanas*, *Hūṇas*, *Kāmbojas*, *Kāmarūpa*, *Mālava-Avantī* and *Daśārṇa*.

The author has also traced the route of the cloud-messenger.

—*IS* Vol. IV No. 4, July-September 1963, pp. 411-57

Karim, A.
SAMANDAR OF THE ARAB GEOGRAPHERS

The author is of the opinion that Samandar should be identified with Jalandhar which was probably the original name of Chittagong.

—*JASP* Vol. VIII No. 2, December 1963, pp. 13-24

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Sankalia, H. D.
MĀHIṢMATĪ AND MAHESHWAR

The author has shown that Māhiṣmatī is identical with Maheshwar in the Nimad district on the northern bank of the river Narmadā, exactly opposite the hamlet of Navdatoli, an archæological site of great interest. He traces the references to Māhiṣmatī in various branches of literature and epigraphy.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 631-48

Tripathi, Maya Prasad
GENERAL AND REGIONAL GEOGRAPHY IN ANCIENT INDIA

The Vedic Saṁhitās contain many names of countries still unidentified. *Rūma*, *Rūśama*, *Śyāvaka* and *Kṛpa* in the *Sāmaveda* refer to the Tartars, Tamilians, Burmese and Chinese. Divisions of the country mentioned in the types of roads in the *Atharvaveda*, the five geographical divisions of the country mentioned in the *Aittareya Brāhmaṇa* and the legend of Aṅgiras in the *Śatapatha Brāhmaṇa* are important from the geographical point of view.

The *Rāmāyaṇa* and the *Mahābhārata* contain valuable geographical information. Pāṇini was acquainted with the concept of *Bhuvanakośa*. He knew systematic development of forests, etc., river navigation, mining, several types of routes and roads and patterns of population settlement.

Kauṭilya's *Arthaśāstra* describes a developed polity comprising all aspects of social, political and economic life.

The Purāṇas devoted several chapters to the description of *Bhuvanakośa*. They are not unanimous in naming the country as Bhāratavarṣa. The general geography, given in the Purāṇas, is a medley of both accurate and legendary facts. The Purāṇic Bhāratavarṣa consisted of nine divisions. All of them were adjacent and compact areas and the whole region was colonised or inhabited by people from India proper.

The Purāṇic descriptions have quite accurately mentioned the mountains, rivers and their sources. Miscellaneous geographical facts such as types of lands and grains and commercial products such as lac and rubber are noticed. The concept of urban geography is found in several Purāṇas. The exploration and colonisation of new areas were vigorously pursued in the realm of international trade relationship. This is based on external evidences of foreign sources. On the internal testimony of the Purāṇas, Wilford has tried to show the vast migration and colonisation of Indians in the west from Madagascar and Egypt right up to British Isles and

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Iceland. This must have necessitated the requisite oceanic and land exploration.

Astronomical works like the *Bṛhatsaṁhitā* contain geographical, economic, geological and commercial facts. Architectural treatises like the *Mānasāra, Mayamatam, Aparājitapṛcchā* and *Samarāṅgaṇasūtradhāra* furnish details on places, roads, types of towns, etc. The five treatises on geography proper, written in India, such as the *Vikramapratideśavyavasthā, Muñjapratideśavyavasthā, Bhojapratideśavyavasthā, Bhuvanasāgara* and *Vikramasāgara* appear to have been on general and regional geography.

Kālidāsa's reference to Pārasīka among the conquests of Raghu and the identification of Vanāyu with Arabia are well-known. Kalhaṇa's mention of flood control to regulate the water of the Jhelum is also remarkable. The *Tantrāloka* has a chapter on *Deśādhvaprakāśana* and is based on the Purāṇas.

Works on Indian medicine like *Suśruta-saṁhitā* furnish information on medico-geography, human geography and industrial and economic geography. Treatises on gems and minerology are also important from this point of view.

The author holds that :

1. By the 3rd or 4th century B. C. the Indians were acquainted with the Mediterranean region, North-East Africa and some portion of the Pacific and Siberia in the north.
2. Colonisation followed trade. Buddhist missionaries should have contributed much to the success of these enterprises.
3. The Indians never fought shy of travelling in unknown foreign lands.

—*VBQ* Vol. XXVIII No. 3, 1962-63, pp. 248-78;
No. 4, 1963-64, pp. 357-92

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VI HISTORY

Agrawala, V. S.
THE KAMBOJA JANAPADA

The author reiterates his identification of Kamboja with the Galcha-speaking region of the Pāmīrs and offers some new arguments in support of his view.

The ancient *Bhuvanakośa* regards the Vaṅkṣu (Oxus) as the northern-most limit of Bhāratavarṣa. In the western area of the Oxus is situated Bactria where Kālidāsa has laid the scene of the defeat of the Hūṇas by Raghu. It is in the eastern region of the Oxus that the Kambojas submitted to Raghu. Then Kālidāsa says that Raghu's cavalry ascended the passes of the Himālayas. If Kamboja were to be placed in the Kandahār region, the route of making an ascent on the Himālayas becomes rather an impracticable proposition.

Both Bālhīka and Kamboja are included in the lists of the *janapadas* of Bhāratavarṣa. Bactria is situated in the western area of the Oxus. If Kamboja is placed somewhere in south Afghanistan, the eastern area of the Oxus would remain unaccounted.

Both Kālidāsa and the Meharauli Pillar Inscription seem to describe the *caturanta-vijaya* of Candragupta Vikramāditya. The *Matsya-purāṇa* (Ch. 144) also refers to Candragupta Vikramāditya under the veiled name of Pramati, who is said to have been an incarnation of Viṣṇu, to have brought under his control the seven divisions of India and to have ruled far thirty-two years.

—*Pur.* Vol. VI No. 1, January 1964, pp. 221-29

Ahir, D. C.
WHY DID THE MAURYAN EMPIRE DISINTEGRATE ?

The root cause of the downfall of the Mauryan empire was neither Aśoka's doctrine of *Ahiṁsā*, impairing military efficiency, nor his squandering away of the public money. Aśoka's rule was militarily quite powerful and people along the borders of his empire were aware of the vast resources of his empire and feared him. He was such a cautious monarch that the only concession he allowed to the residents of the village of Lumbinī, where the Buddha was born, was to reduce the land tax.

The downfall of the Mauryan Empire was hastened by the rising forces, both internal and external, which could not be checked in time by the

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incompetent successors of Aśoka. It seems that none of Aśoka's sons or grandsons was capable enough to manage such a vast empire. The murder of Bṛhadratha by Puṣyamitra was a political revolution, as great as the French Revolution, if not greater. The Brāhmaṇas were not happy with the policies of Aśoka and his successors and were feeling sore about the Buddhist rule.

Immediately after the uprising, Puṣyamitra revived the customs prohibited by the Buddhists, and the *Manusmṛti* propounded a philosophic justification for those customs.

—*MBo*. Vol. 72 No. 1, January 1964, pp. 5-8

Ahmad, Nisar

DOES *MUJMALU-T-TAWĀRĪKH* SPEAK ABOUT RĀMAGUPTA'S EPISODE ?

Hasan Ali narrates the story of Rawwāl and Barkamārīs in his *Mujmalu-t-tawārīkh*. Altekar and others are of the opinion that the story refers to Rāmagupta. That story supplies us a list of Rawwāl's predecessors as Kafand, Ayand and Rāsal.

Altekar's view presupposes the identification of Rawwāl with Rāmagupta, of Barkamārīs with Candragupta, of Ayand with Candragupta I, of Rāsal with Samudragupta and of Kafand with Ghaṭotkaca.

The author argues that these identifications would lead to absurd conclusions and create a havoc in Indian History. We will have to be sure that the Guptas ruled from the 4th century B. C. onwards, that Candragupta I had a very big kingdom to be divided into many parts, that Samudragupta was expelled from his kingdom and that Ghaṭotkaca expelled Persians from India.

K. P. Jayaswal, while examining *Mujmalu-t-tawārīkh*, separated the name of Rawwāl and Barkamārīs from that of Kafand and his successors—Ayand and Rāsal. He identified Kafand and Ayand with Kadaphises and Wema Kadaphises of the Kuṣāṇa dynasty, and Rawwāl and Barkamārīs with the Gupta kings Rāmagupta and Candragupta Vikramāditya.

According to the present author, Kafand and his successors may very probably be identified with the Nandas, but there is no doubt in saying that Hasan Ali does not refer to the episode of Rāmagupta or the history of the Kuṣāṇas.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 26-30

Basham, A. L.

SOME REFLECTIONS ON DRAVIDIANS AND ARYANS

In scientific usage, there is no Dravidian race and no Aryan race. The two terms are used only in linguistic or cultural contexts.

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There is no sharp division from the point of view of ethnology between the speakers of Dravidian and Indo-Aryan languages. There are important Dravidian tribal languages like Goṇḍī in Central India. Malto is another Dravidian language spoken by a few thousand tribal people in south-west Bengal. Brahui is spoken in Kelat, but the speakers of this language do not show any Dravidian ethnic features. The use of cerebral consonants is regarded as a distinctive feature of the Dravidian languages, but this is found even in the language of the *Ṛgveda*.

Historians have regarded the civilization of Mohenjo-daro and Harappa as Dravidian, but ritual bathing, phallic worship, the Mother Goddess and the sacred bull are not essentially South Indian. The cranial evidence from the Harappan sites does not agree with that of modern South India. We cannot say anything with certainty about the pre-history of the Dravidian speakers. Available evidences suggest that they might have entered India through the north-west long before the Aryans.

Historically the three Tamil kingdoms, *i.e.*, Coḷas, Pāṇḍyas and Keraḷas are mentioned for the first time in Aśokan inscriptions. These inscriptions show that the three kingdoms had already received elements of Aryan culture, whether Hindu or Buddhist. The earliest literature of the Tamils dates perhaps from the 1st or 2nd century A. D.

In later history also, there is no evidence of any great difference between the north and the south; there was no question of an instinctive war between the Dravidians and the Aryans. The feud between the Deccan powers and the Tamils was mainly a feud among the Dravidian speakers themselves, because Kannaḍa was the official language of the Deccan powers. The Rāṣṭrakūṭas invaded the north and the northerners attacked the Deccan. But these were parts of the general pattern of mediaeval Indian warfare and were never looked on as a struggle between the Aryans and the Dravidians.

The Dravidians developed the Aryan culture in their own way. Religious teachers like Śaṅkara have been universally accepted in Northern India as genuine Aryan Brāhmaṇas.

The sharp distinction between North and South is of modern growth and owes much more to 20th century nationalism than to anything in ancient tradition. Vincent Smith was responsible for the myth that India had been happy only when the major part of the sub-continent had been united under a single government of a centralizing and authoritarian type such as that of Candragupta Maurya, Aśoka and Akbar, and that the desire of India for a greater political unity had only been fulfilled in the British Raj. But this proposition is untrue. In the past, Indian thinkers have favoured a wide diversity, political, social and cultural, within the broad framework of the eternal *Ārya-dharma*. Neither the British Raj nor the Congress has come anywhere near fulfilling it.

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Thus the moment of separation between North and South has no precedent in the history of India.

—*BITC* Pt. II, 1963, pp. 225-34

Bhattacharya, Pranati

WHY IS PUṢYAMITRA CALLED *ANĀRYA* IN THE *HARṢACARITA*?

In the sixth *ucchvāsa* of Bāṇabhaṭṭa's *Harṣacarita*, the general Puṣyamitra is called an *anārya*. According to Bühler, it is to be understood in the sense of 'mean' and according to Cowell and Thomas, 'base-born'. Pāṇini refers to the Śuṅgas as *dvijas*. Thus there is little support for the view of Cowell and Thomas. Bühler's suggestion is preferable. The general is called 'mean', because he killed his own master by an act of treachery.

There are two variant readings *Pratijñādurbala* and *Prajñādurbala* in the passage. Nothing definite can be said as to which of these two readings should be preferred.

—*OH* Vol. XI Pt. 1, January–June 1963, pp. 19-24

Buddha Prakash

THE GŪRJARA PRATĪHĀRAS AND THE PANJAB

As a result of the expedition of Mihira Bhoja, eastern Panjab was annexed to the Pratīhāra empire, as we learn from the Pehowa inscription, dated Harṣa era 276-882 A.D. This mastery of the Pratīhāras over the Panjab and probably their expansionist policy towards Kāngrā and Kaśmīra brought them into conflict with Kaśmīrī monarch Śaṅkaravarman. Bhoja's son Mahendrapāla (*C.* 890-910 A.D.) continued to exercise an effective sway over the northern dominions of his father. It appears that he granted fiefs to the three sons of the Tomara chief Jajuka in the Karnal district. We learn from the Khajurāho inscription of the Candella ruler Yaśovarman that Herambāpāla or Mahīpāla invaded the Śāhi kingdom and acquired from him an image of Vaikuṇṭha (Viṣṇu), which he had obtained from the king of Kīra (Kangra) and the latter from the lord of Tibet. After the victory of Mahīpāla over the Śāhis, the influence of Pratīhāras, lost during the reign of Bhīma, was re-established in the Indus region. In his *Pracaṇḍapāṇḍava*, Rājaśekhara refers to the victories of Mahīpāla over Kulūta and Ramaṭha, a people living near Gaznī. Likewise, Āryakṣemīśvara, in the *Bharatavākya* of his *Caṇḍakauśika*, wishes that the glory of Kārtikeya, a name of Mahīpāla, may spread in the northern regions even beyond the ocean of milk, a name of the Caspian Sea.

In the Panjab, the Pratīhāras contended successfully with the Muslim rulers of Multan and held them in check for a fairly long period of time.

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But they, inspite of their effective paramountcy over the Panjab, failed to crush the Muslims of Multan and annex their principality to their empire, probably because they did not want to see the sun-image of Multan broken by the Muslims, which they threatened to do in the event of any invasion from a Hindu power. In course of time, when the power of the Pratīhāras declined after Mahīpāla and an Arab Quraishi dynasty, known as the Ghalibs, ruled over Multan from 942 to 976, they began their incursions and encroachments against the territories of the Pratīhāras. Jayapāla, as an associate of the Pratīhāras and acting at their instance, consolidated his hold over the whole of the Panjab and made Bhaṭiṇḍā his second capital for the administration of the neighbouring regions. By thus stepping into the shoes of the decadent Pratīhāra empire in the Panjab and assuming the paramount status he provided a strong bulwark to the aggrandisement of the Muslims of Multan. Thereafter the raids of Mahmood destroyed this equilibrium.

—*JOIB* Vol. XIII No. 3, March 1963, pp. 232-39

Chattopadhyaya, Sudhakar

HOME OF THE SĀTAVĀHANAS

On the strength of the coins of Sātavāhana kings, Śātakarṇī and Gautamīputra Śātakarṇī, found at Kondapuram and other places, Khāravela's mention of Śātakarṇī in connection with an expedition which he sent to 'Musikanagara', the statement in the *Yuga-purāṇa* that Śātakarṇī annexed Kaliṅga to the Sātavāhana empire and the mention of Sātavāhana king Hāla in the Prākrit work *Līlāvatī*, the author has tried to revive the old theory that Āndhradeśa was the home of these kings.

From the fact that Khāravela does not mention any actual fighting between his armies and those of Śātakarṇī, we can clearly see that Khāravela's army failed to advance against the dominion of the Sātavāhana monarch and diverted its course, proceeded south and threatened Asikanagara. The inscription records two separate operations in the second year of the reign of Khāravela and proves that Asikanagara was outside the dominion of the Sātavāhanas.

The expression *Śātavarorājā* in the *Yuga-purāṇa* clearly shows that *Śāta* is not a personal name, but the name of a dynasty. But the account of the *Yuga-purāṇa* is highly unhistorical and can be taken into consideration only when corroborated by other evidences. Instead of proving that the coastal Āndhra country was included in the empire of the Sātavāhanas, *Līlāvatī* appears to give just a contrary picture.

The author examines the evidence showing that Āndhradeśa was not the home of the Sātavāhanas. This view was taken long ago by

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Sukthankar, who tried to locate the home of these kings in the Bellary district. But it was totally rejected by later scholars, who maintained that Maharashtra was the home of this dynasty. The earliest Sātavāhana epigraphs come from Nāsik and Nānāghāt.

The commentary on *Suttanipāta* describes Aśmaka and Mūlaka as Āndhrarājya and the commentator of the *Arthaśāstra* locates both the *janapadas* in Maharashtra. In the Nānāghāt record, Śātakarṇī I is described as the lord of Dakṣiṇāpatha. If this is correct, Śātakaraṇī appears to be the ruler of the Maharashtra region. The *Viṣṇu-purāṇa* names Simuka's dynasty as *Āndhrabhṛtya*. This tallies with the description of Simuka as a servant of Kāṇva-Suśarman. Simuka's immediate predecessors may also have been subordinate rulers. The *Bhāgavata-purāṇa* calls Sātavāhanas both Āndhra and Vṛṣala. Thus the author concludes that the Sātavāhanas of Āndhra were immigrants to the Maharashtra region which in course of time became their adopted home.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 749-55

Chaudhari, Narendra Nath Sharma

ITIHĀSA-PURĀṆĀDIṢU DILLĪNAGARASYA PRĀCĪNAṂ RŪPAM (ANCIENT DELHI IN HISTORY, PURĀṆAS, ETC.)

This article traces the history of Delhi from the earliest times to the present day on the basis of literary and epigraphic material. In the *Mahābhārata* period, it was known as Indraprastha, Śakraprastha and Khāṇḍavaprastha. According to the *Kālikā-purāṇa* (89.44-46), it came to be known as Khāṇḍavaprastha, as king Sudarśana of the lunar dynasty had established it after destroying the forest. The *Kālikā-purāṇa* further states why it came to be known as Indra or Śakraprastha. Having emerged victorious in the Bhārata war, the Pāṇḍavas shifted their capital to Hastināpura in consequence of which Indraprastha lost much of its importance. On the destruction of the Yādavas and death of Kṛṣṇa, the Pāṇḍavas proceeded on *mahāprasthāna* handing over Hastināpura to their grandson Parīkṣita and Indraprastha to Kṛṣṇa's grandson Vajra. From Bijolia Rock Inscription of Someśvara, we learn that in the early mediæval period, the city came to be known as Ḍhillikā, while a stone inscription, preserved in the Pṛthvīrāja Museum, Delhi, informs us that Ḍhillikā was established by the Tomaras and later ruled by the Cāhamānas. According to a legend, the iron pillar at Meharauli was for some reason dug out and then re-established and as it thereafter became loose, it came to be called Ḍhilli. Another legend traces the name to the predominance of a community of the Jats known as Ḍhillon. Owing to the absence of aspirants in Persian alphabet, Ḍhilli was changed to Dilli, which came to be spelt as Delhi in the British period.

—*Pur.* Vol. VI No. 1, January 1964, pp. 174-80

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Choudhary, Radhakrishna

AJĀTAŚATRU AND THE LICCHAVIS OF VAIŚĀLĪ

Magadha was situated on the south bank of the Ganges, while its north bank was under the control of the republicans under the leadership of the Licchavis of Vaiśālī. The main motive of the war between Magadha and Vaiśālī was economic. Magadha wanted to control both the banks of the Ganges. The breach of trust on the part of the Licchavis in connection with the possession of a mine of precious gems and some fragrant material near the port of the Ganges was the cause of the war.

After the death of Kosalan king, Viruddhaka, the republican people of his kingdom threw off allegiance and allied themselves with the Licchavis and fought by their side with the Magadhans. It was with great difficulty that Ajātaśatru could break up the Licchavi confederacy through diplomacy.

After the defeat of the Licchavis, one group of them went to Nepal and the other to Tibet.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 141-48

Dani, Ahmad Hasan

SIBI–A FORGOTTEN PEOPLE OF SIND

Sibi in Baluchistan, Sehwan in Sind and Shorkot or Sibipura in the district of Jhang enclose a triangular tract of land associated with the name of Sibi, a tribe mentioned in the *Ṛgveda*, *Mahābhārata*, *Jātakas*, histories of the campaigns of Alexander, etc.

The coins of the Sibis are found in Rajputana near Chittorgarh, which shows that these people migrated to this region along with the Mālavas, following the pressure of them, in the original habitat.

The author has traced the history of this Aryan tribe from the earliest time upto the Christian era.

—*JASP* Vol. IX No. 1, June 1964, pp. 13-17

Dani, Ahmad Hasan

THE CONQUEST OF NUDIYĀ

The details of the conquest of Nudiyā as given in the *Tabaqāt-i-Nāṣirī* are not satisfactorily refuted by R.D. Banerji. We know from the *Sadukti-karṇāmṛta* of Śrīdharadāsa that Lakṣmaṇasena long survived Bakhtyārs'

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conquest of Nudiyā. The sacredness of Navadvīpa can be traced only from the time of Caitanya and not earlier. When Minhāj definitely speaks of Nudiyā as a city proper, it seems unreasonable to accept the argument of Jadunath Sarkar that Nudiyā was merely a city of huts and howels, where Lakṣmaṇasena went for holy *tīrtha*. The description of Minhāj suggests that Nudiyā must have been a permanent residence of Lakṣmaṇasena. Could it be that Nudiyā is the copyist's mistake for Vijaya ? The change from the Persian Widhayā to Nudiyā is not unthinkable. The accounts given by Minhāj about Bakhtyār's conquest in Eastern India should be accepted with great caution. Probably Lakṣmaṇasena withdrew his forces beyond the rivers Karatoyā and the Ganges, and thought it prudent to safeguard himself behind the flooded rivers of Bengal where the Turkish cavalry were of not much consequence. However, this theory of withdrawal may be taken by many scholars to be a mere anachronism. On the basis of the war strategy of this period, we may say that Lakṣmaṇasena remained in his ancestral city of Vijayapur, which must have been defended like many other water-forts of Bengal. A correct interpretation of the story of Muhammad. Sherān throws further light on the conquest of Nudiyā.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 229-39

Dinabandhu, Dinnaga

SIKANDARA KE BHĀRATA ĀKRAMAṆA KĀ KĀRAṆA (CAUSES OF ALEXANDER'S INVASION OF INDIA)

The Macedonian king Philip had chalked out a plan for the conquest of Persia. But due to his premature death, it was left to his son Alexander to work it out. Alexander wanted to wreak vengeance upon Persia for her hostility towards Greece. Furthermore, Persia held several Greek islands under her control from which Alexander wanted to free them. As a result of his contemplated conquest of Persia, it was natural for Alexander to effect the conquest of the regions bordering on the Persian Empire. These included some of those kingdoms which previously lay under the Persian suzerainty, but had later on declared their independence, *viz.*, Gāndhāra, Kamboja and Sindhu region, the latter meaning Panjab up to the river Vyāsa.

The political disunity of India provided another impetus to Alexander to invade India. This invasion was further occasioned by Alexander's burning desire to settle accounts with Puru, who had assisted Darius in his war with him.

Madra, the old ruling house of Persia, was connected with India. This Indo-Persian cultural relationship further motivated Alexander for the conquest of India after he had subjugated Persia.

—*Sod. Pat.* Vol. XIV No. 3, July 1963, pp. 233-38

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Eggermont, P. H. L.

KANIṢKA, THE ŚAKA ERA AND THE KHAROṢṬHĪ INSCRIPTIONS

Tradition has it that 40 years before his death, the Buddha had predicted the disappearance of the creed after 500 years, *i. e.*, 460 years after his death. The Sarvāstivādins of Northern India and the Ceylonese Theravādins seem to be familiar with this tradition, for they report dissensions in the *Saṅgha* during Kaniṣka's reign and a council called together to end them. If the Sarvāstivādins and the Theravādins shared the same tradition and wrote down their preachings to save them from destruction, it seems probable that both believed the year 460 after the Buddha's death to be the year in which the dissensions occurred and the council of Kaniṣka was held. So the date for the council must be 460 minus 382, *i.e.*, 78 A. D., the year of the beginning of the Śaka era. The Śaka era is a Buddhist and Indian era, founded on the earlier Sarvāstivādin era of 383 (382) B. C. In the older era, the year 460 after the Buddha's death is considered to be a turning point in history. The wheel of *Dharma* had completed its cycle of 500 years and could only be made to rise again by the driving power of the Sarvāstivādin council, held in Kashmir.

From the *Milindapraśna*, it appears that the old Buddhist tradition predicted the decline of its creed 500 years after the *Mahāparinirvāṇa* of the Buddha. That means that the tradition, which fixes the date for these events as 460 years after the Buddha's death is a secondary and revised tradition of the legend. The likely motive for this revision could be that the Sarvāstivādin chronologists assume that the Buddha died in the year 383 (382) B. C. So they have to suppose that their creed would be destroyed in 118 B. C. (500–382 years). But in 78 A. D., Kaniṣka became king and with him began a new era for the Sarvāstivādin Buddhism. Thus the prediction of destruction was belied. Therefore, the Sarvāstivādins felt the need to change their chronology. The Śaka era is identical with the era of Kaniṣka and corresponds with the era of the Sarvāstivādin Buddhists, who exchanged their old era of 383 (382) B. C. for the era of 78 A.D.

As the era of 383 (382) B. C. had been in use, not only theoretically but also practically, it is to be expected that it will be found also in the inscriptions which are older than the first Śaka year. There is a small group of Kharoṣṭhī inscriptions dated earlier than 300 B. C. There had been some controversy regarding the era in which these inscriptions should be included. The author holds that they belong to the era of 383 B. C.

—*ZDMG* Vol. 113 Pt. 3, 1964, p. 559

Gangoly, O. C.

NEW LIGHT ON THE MĀLAVAS : THEIR CULTURE

The Mālava tribe fought with Alexander and moving further south passed through several vicissitudes, while they finally settled on the

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present tract known as Mālavā. Their coins suggest that they were organised into tribal republics. They were subjugated by the Kuṣāṇa, then were defeated by Samudragupta and finally absorbed in the empire of Candragupta II.

The name of Mālava-rāgas, an important melody in Indian music recalls the contribution of the Mālavas to Indian culture.

There is a picture of a Mālava chief, bluish in complexion, clad in shorts and posed in a heroic posture and holding a flower in the right hand, in one of the wall paintings at Ajanta. His identification is based upon the data for the depiction of a Mālava in the *Nāṭyaśāstra* of Bharatamuni. This picture shows the importance of the Mālavas in that region.

—*MR* Vol. CXIII No. 4, April 1963, pp. 304-5

Harshe, R. G.

MOUNT MERU : THE HOMELAND OF THE ARYANS

There is no direct reference to the Meru mountain in the Vedas, but it has been stated that the Purāṇic tradition is older than the Vedas and it has been corroborated by the historical background of the Vedic material.

Mount Meru, according to the Purāṇic tradition, is situated in the centre of the Ilāvṛtavarṣa, which is in the centre of the Jambūdvīpa, as one of its parts. In the surrounding Ilāvṛta region, there are four mountains, which are almost like the supporting pillars or buttresses of Mt. Meru. To the east is the Mandara, to the south, the Gandhamādana, to the west Vipula and to the north Supārśva. The author gives details of other mountains round about Meru.

From this description it would be clear that the Meru of the Purāṇas is not the Rudra Meru or any of the Himālayan ranges and that it is far to the north of the Himālayas, there being two more extensive mountain ranges in between, namely, the Hemakūṭa and the Niṣadha. The Meru is, of course, to the north of the Niṣadha in the Ilāvṛtavarṣa. This fixes approximately the position of the Meru in the Altai region. To all intents and purposes, it appears that the Purāṇic Meru is no other than the Altai mountain in Central Asia. This Altai region is in West Siberia and Mongolia. Altai is Altain-Ula in Mongolian, which means 'Mountain of Gold'. As distinguished from other mountains, Meru is the unique 'Mountain of Gold', according to the Purāṇic tradition.

Tradition has it that the Meru was peopled by Brahmā, Viṣṇu and Maheśa, their followers and the eight lords of the directions who had their cities situated on the Meru. There seems to be no doubt that the Meru region was inhabited by the first creation of the Brahmā. Although the chief seat of the Lord of Creation, Brahmā, was on the Meru itself, soon after the creation

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of the physical world and the animals, etc., the divines, semi-divines and men migrated from this region in different directions, far and near, and as mentioned in the Purāṇas, occupied the different continents and sub-continents of those days. All the parts of the world were thus peopled by the Aryans—a term which had a wider connotation embracing the Devas, Asuras, Sarpas, Nāgas, Daityas, Dānavas, etc., who carried with them the same pattern of Aryan culture which, in course of time, was bound to deviate and did deviate from the general standard, as later history shows.

A new approach to these identifications has become possible on account of the extensive archæological excavations from Crimea to Siberia by the Academy of Sciences and Archæological Institutes of the U. S. S. R. Their account gives us a fair idea of the high state of civilization of this region at different epochs of pre- and proto-history. We can expain easily many similarities between the Indo-Aryan architecture and culture and the archæological finds in these regions. It is not possible in this paper to examine and correlate, in great detail, the copious material excavated by the Soviet scholars with the ancient records in Sanskrit and to show that some of the objects were relics of the Aryan races which migrated from their original home in the Meru region and occupied the regions of the entire ancient world. The author concludes that the thesis of Mount Meru as the homeland of the Aryans, nay, of the whole of mankind, rests on a secure foudation.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 135-61

Jain Parmananda

NANDISAṀGHA BALĀTKĀRAGAṆA PAṬṬĀVALĪ (A SUCCESSION LIST OF THE BHAṬṬĀRAKAS OF THE BALĀTKĀRA SECTION OF THE NANDISAṀGHA)

A brief account of the learned teachers from Vasantakīrti to Narendrakīrti is as follows :

1. Vasantakīrti (*c.* Samvat 1264). In his *Ṣaṭprābhṛtaṭīkā* Śrutasāgara Sūri has written that this Bhaṭṭāraka advised his disciples to discard even the mat used by him for covering his body.

2. Prakhyātakīrti, known all over the world, belonged to the well-known Maṇḍapa Durga.

3. Viśālakīrti, whom Bhaṭṭāraka Vidyānanda has described in his *Sudarśanacarita* as a prince of *munis*, excelled in supreme knowledge and the three-fold Yoga.

4. Śubhakīrti pactised the severe penances like *ekāntara.*

5. Dharmacandra was honoured by Hammīr Bhopal. In the Paṭṭāvalī, the line of his leadership is mentioned from Samvat 1271 to 1296.

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6. Ratnakīrti is described in the Paṭṭāvalī as the unfathomable ocean of *Syādvādavidyā*. In the Ajmer Paṭṭāvalī his time is given as V.S. 1296-1310.

7. Prabhācandra, who influenced Mohammed Shah, was installed in the *gaddi* sometime before V. S. 1416.

8. Padmanandi was the preceptor after whom the original Balātkāra sect was split into three sub-sects. *Padmanandi Śrāvakācāra*, *Vardhamāna-carita*, *Vītarāgastotra*, *Śāntijinastotra*, *Rāvaṇa Pārśvanāthastotra*, *Jīrāvalī*, *Pārśvanātha-stavana* and *Bhāvanāpaddhati* are his works.

9. Śubhakīrti's time was the first half of the 15th century.

10. Jinacandra was probably installed in V. S. 1507. His *Siddhāntasārā-disaṅgraha* and *Catur-viṁśati Jinastavana* are extant.

11. Prabhācandra was installed in the *gaddi* in V. S. 1501.

12. Candrakīrti was installed in V. S. 1622.

13. Narendrakīrti has been shown as a Bhaṭṭāraka of the original Balātkāra Saṅgha in the 1716 (V. S.) inscription of Amer.

—*Ane*. Vol. XVII No. 1, April 1964, pp. 35-41

Joharapurkar, Vidyadhara

ŚODHA ṬIPPAṆA (RESEARCH NOTES)

Rājā Ela

'*Rājā Ela*' is a poem composed by a Brahmajñānasāgara in praise of the pilgrimages. A king of that name ruled at Elura and excavated many temples there. The name Elura obviously refers to Ellorā. It appears that Ela was a feudal ruler in the Elura region under the suzerainty of Indrarāja. This shows that king Ela flourished in the first half of the 10th century. The tradition that king Ela Aparanāma Śrīpāla lived in 1142 is incorrect.

—*Ane*. Vol. XVI No. 5, December 1963, pp. 229-30

Joharapurkar, Vidyadhara

ŚODHA-ṬIPPAṆA (RESEARCH NOTES)

1. To regard Veṇyātaṭa as the present Vairāgaḍa in Chāndā district seems to be more reasonable than to take it as the present day Mahimāna-gaḍa in Satārā district.

2. Mahāvādī Vidyānanda, mentioned in a stone inscription, discovered from excavations in the Dharwar district, appears to be Svāmī Vidyānanda who wrote *Ślokavārtika*, etc., and his time seems to be 895-920 A. D. and not 780-845 A. D.

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3. Māṇikyanandi is clearly mentioned as the *guru* of Prabhācandra of the early 11th century ; and the inscriptions, found in Dharwar district, point to this *Paṇḍita* being the same individual as Māṇikyanandi, the author of *Parīkṣāmukha*. If Māṇikyanandi, mentioned in this inscription, is the author of *Parīkṣāmukha*, he becomes a junior co-disciple of Svāmī Vidyānanda of the early 10th century.

—*Ane.* Vol. XVI No. 6, February 1964, pp. 259-60

Kanjilal, Dileepkumar

SOME NEW ASPECTS OF POLITICAL HISTORY IN BĀṆABHAṬṬA

It appears that there were two families of Nāga rulers—one ruling at Padmāvatī and the other at Mathurā. The king, referred to in the Allahabad Stone Pillar, should, in all fairness. be taken to be a king ruling over Mathurā, and the king, referred to in *Harṣacarita*, should be taken to be a king reigning at Padmāvatī. After the overthrow of Gaṇapatināga, Samudragupta placed Nāgasena on the throne of Padmāvatī as his vassal, but later Nāgasena himself was extirpated possibly as a result of an attempt on his part to assume independence.

The author identifies Śrutavarman, mentioned by Bāṇa, with Śrutavanta, son of Sahadeva, referred to in the *Mahābhārata*.

The disclosure of counsel is said to be the cause of the death of Suvarṇacūḍa. If this Suvarṇacūḍa is taken to be the same as Suvarṇa, he might then be regarded as a historical person belonging to the Ikṣvāku dynasty.

The mincing of Bṛhadratha, the avaricious king of Mathurā, by the army of Vidūratha is another event of hoary antiquity. In the *Kādaṁbari*, Bṛhadratha has been spoken of as the father of Jarāsandha and as a ruler of Magadha. The *Viṣṇu-purāṇa* suggests that he was a scion of Kuru family. Through territorial expansion, Bṛhadratha, the ruler of Magadha, probably came to be the lord of Mathurā too and was killed by Vidūratha, the general of Prasenajit.

As regards Sumitra, the author shows that he is to be identified with Agnimitra Śuṅga rather than Vasumitra.

Another legend curiously notes that Kumārasena, the Pāuṇika prince, having an infatuation for stories about human flesh, was slain at the feast of Mahākāla. He appeared sometime near about 486 B. C.

Bāṇa also refers to the history of Karuṣa which disappeared from the map of ancient India as early as the 2nd century A. D. or even before.

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HISTORY

Śūdraka was a noted figure in Indian history. His name is referred to in *Kādaṁbarī*. It is justifiable to believe that he was the founder of Āndhrabhṛtya dynasty and that he took recourse to stratagem in subduing Candraketu, a small chieftain of Cakora.

—*ABORI* Vol. XLIV Pt. 1-4, pp. 46-61

Kashikar, C. G.

THE RITUAL TEACHERS : ĀŚMARATHYA AND ĀLEKHANA

Āśmarathya and Ālekhana are found mentioned in the *Sūtra* literature almost concurrently. All the occurrences involving a *sūtra* or group of *sūtras* mentioning the two teachers are independent. The occurrences even in the *Āśvalāyana Śrautasūtra* and the *Atharvaprāyaścittāni* deal with the Ādhvaryava ritual. It is, therefore, clear that the two teachers belonged to the Ādhvaryava school, and evidently the *Kṛṣṇa Yajurveda Taittirīya* recension.

The total number of occurrences in the ritualistic texts, excluding the one in the *Bhāradvāja Pitṛmedhasūtra*, is sixty-five.

Jaimini, in his *Mīmāṁsāsūtra*, has referred to these two teachers by name and has relegated Āśmarathya's view to the *Pūrvapakṣa* and has adopted Ālekhana's view as *Siddhānta*. This is noteworthy.

A comparison of the different opinions of the two teachers reveals that in most cases Āśmarathya represents the view which might be regarded as strictly traditional.

From the commentary on Pāṇini IV. 3.105, it seems that *Āśmaratha Kalpa* was considered in Pāṇini's time as recent in comparison with the more ancient *Kalpas* like the *Paiṅgī Kalpa*.

The possibility that there were more than one person bearing the same family names Āśmarathya and Ālekhana, who lived in different periods, and that each one had its own opinions in respect of the ritualistic details, satisfactorily explains why topics, on which the opinions of the two teachers have been recorded in the different texts, are generally different. It seems that the two families were merely the leaders of the different ritual practices, and it is not necessary to suppose a very large gap between their periods.

—*JASB* Vol. XXXVI-XXXVII, 1961-62, issued 1964, pp. 32-41

Mankad, D. R.

PURĀṆIC ANTE-DILUVIAN DYNASTY OF SVĀYAMBHUVA MANU

Almost all the Purāṇas know of a big flood that took place in the time of Vaivasvata Manu at the end of the fourteenth Manvantara.

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The only dynasty usually taken to have ruled before Vaivasvata Manu is what the Purāṇas call the Svāyambhuvavaṁśa. On collating and critically analysing the king-lists of this dynasty as given in the different Purāṇas, it is found that some of them give eighteen names, while others give only fifteen names. The author says that the tradition in various races of the world took ten generations to have flourished prior to the great flood. Why the Purāṇas give fifteen or eighteen names for the pre-flood period is due to the fact that the Purāṇas have mixed up the names of the kings of the line of Manu with those of the members of Svāyambhuva Manu's line.

—*Pur.* Vol. VI No. 1, January 1964, pp. 40-52

Mehta, R. N.

VALABHI OF THE MAITRAKAS

Valabhi was the capital of the Maitraka rulers, who were powerful in Western India from the close of the 5th century to about 8th century A. D. During their period of supremacy, this capital flourished and was a centre of attraction to merchants, soldiers, scholars and plunderers.

It formed a small high platæu and hence it might have been considered to be an area like the roof, for the term Valabhi is used in the sense of the roof of a house. On the terrace of Valabhi, the first habitation seems to start on black natural earth developed by vegetation coverage. This primeval vegetation cover was cleared probably by the iron using communities in about 1st or 2nd century A. D. They might have been Kṣatrapas.

Here the inhabitants made fine pottery and imported wine from Italy. The town went on expanding along the southern bank of the Ghelo and took the linear pattern of a nucleated township. As a state capital, it was further developed and the Buddhists, Jainas and Hindus kept the lamp of learning burning. So the town attracted many students and scholars. Hiuen T'sang saw many of these students there. The area of the town is about $1\frac{1}{2}$ square kilometer. The old Valabhi might not have housed a population of about 20,000 persons. This populous centre began to decline after the defeat of the Maitrakas. The capital not only lost its importance, but also the state revenue. Probably the river bed suffered from silting. So international commerce might have declined.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 240-51

Mukherjee, Bratindra Nath

AN ALLUSION TO THE KUṢĀṆAS IN THE *RES GESTAE* OF AMMIANUS MARCELLINUS

Ammianus Marcellinus refers to the Bactrians as a nation formerly warlike and very powerful, and always at odds with the Persians. The

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Kuṣāṇas were probably the only power known who could have been described as such. The Bactrians were called Qushanic (*i.e.* Kuṣāṇas) by Bardesanes. Vima Kadphises' success against the Arsacids or the Imperial Parthians may be indicated by numismatic evidence. Several gold coins issued by the Sassanian governors in Kushānshahr had, as their prototypes, the gold coins of Kuṣāṇa Vāsudeva II bearing the figure of the King at the altar on the obverse and Śiva with bull on the reverse.

The so called Res Gestae Divi Saporis (the Naqsh-i-Rustam inscription of Shāpur I), which includes the Kuṣāṇa country within the Sassanian empire, furnishes an important datum for reconstructing the history of the Kuṣāṇas.

—*IS* Vol. V No. 3, April-June 1964, pp. 271-72

Pandey, Rajendra Bihari

STUDIES IN THE HISTORY OF KĀŚĪ

Kāśī figures as a *Janapada* in the Vedic and Purāṇic texts. It was in conflict with king Janaka of Videha. Sometime in the 7th century B. C., it rose to power and ranked among the sixteen states of North India. Soon afterwards, its kings aspired for imperial dignity and fought with the rulers of Kosala and annexed their kingdom. According to the *Jātaka* tales, the kings of Kāśī captured the Assaka country on the Godāvarī and subdued the kings of Kosala, Aṅga and Magadha and even extended their conquests to Gāndhāra. This rise was due to the king Manoja. But soon the decline of the kingdom began. It was eclipsed by the rising power of Kosala and then was annexed to the empire of Magadha in the 6th and 5th centuries B. C. The Nāgas may also have pounced on it.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 705-18

Rabindra Kumar

THE EARLIEST ABODE OF THE ĀRYAS

The author alludes to certain references in the *Manusmṛti* and the *Mahābhārata* and surmises that the earliest habitat of the Āryans lay over a vast area extending in the east up to the eastern part of modern Bihar and in the west up to the vicinity of New Delhi. On the north, it was bounded by the Himālayas and in the south, it was probably limited up to the southern portion of the Gangetic valley,

—*CR* Vol. LXIX No. 3, December 1963, pp. 364-70

Raikes, Robert L.

THE END OF THE ANCIENT CITIES OF THE INDUS.

After considering various theories regarding the end of the cities of the Indus Civilization, the author has concluded that the uplift

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and associated earth movements, which occurred about 1500 B. C., are the causes of the destruction of this culture.

—*AAn.* Vol. 66 No. 2, April 1964, pp. 284-300

Saraswati, Sarasi Kumar

ANCIENT INDIAN HISTORY AND MODERN BENGALI WRITINGS

The majority of writings in Bengali on historical themes are extremely loose and betray an utter lack of fundamental knowledge of the subjects concerned. As for example, the fiction of the marriage between Candragupta Maurya and a Greek princess has even found a place in some text books on history.

In a periodical sponsored by the Government, we find that Heliodorus was a prince of royal descent and that his father Dion was the king of Taxila. In a Bengali book, we read that the pillar inscription of Heliodorus at Besnagar records the marriage between Heliodorus and the princess Mālavikā of Vidiśā. Another book elaborates the theme and adds a beautiful description how Heliodorus first met the princess enjoying a swing in the royal garden and was further captivated by her charm.

All this is contrary to the inscription which only says that a Yavana, Heliodorus, who described himself as a native of Taxila and a son of Dion, erected a *Garuḍadhvaja* and that he was the envoy of the Greek king Antialcidas of Taxila to the court of the king Bhāgabhadra.

—*CUAHS* Vol. *Seventh Reunion*, 1964, pp. 23-24

Sen, A. C.

WHO DREW AŚOKA TO BUDDHISM ?

After the sanguinary battle of Kaliṅga, Aśoka went to Devī, one of his queens, who lived at Vidiśā. Probably her religious-mindedness and gentleness soothed and influenced him and, while in a mood of religious receptivity, he became interested in, and drawn to, her faith and the centre of her religious devotion, Lord Buddha.

Why the share of the queen in drawing Aśoka to Buddhism went entirely unrecorded and all the credit for Aśoka's conversion was given to Moggaliputta Tissa ? The answer, probably, is that the ascetical Saṁgha leaders were averse to giving so much importance to a woman in a matter concerning the propagation of the doctrine, *viz.*, the conversion of a powerful monarch, who rendered such memorable services to the cause of the church.

—*IAC* Vol. XII No. 4, April 1964, pp. 243-49

Sethna, K. D.

THE LOCATION OF KAMBOJA

The author examines the views of V. S. Agrawala and Vidyalankar regarding the location of Kamboja and opines that there were two

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Kambojas. In addition to Kamboja. the *Mahābhārata* (II. 27. 23-26) refers to the Paramakambojas, who are said to have allied their forces with the Lohas and the Riṣikas (Yuëh-chi Kuṣāṇas) of the north. It is really the Paramakambojas whom Vidyalankar and Agrawala identify with the Ghalcha-speaking peoples of the Pāmīrs. These Paramakambojas are the same as the Kambojas whom Vidyalankar finds often associated in the epic with the Vāhlīkas. But the Kambojas whom the *Mahābhārata* associates with the Daradas, the Yavanas and the Gāndhāras must be distinguished from them. The latter are the Kambojas whom D. C. Sircar locates on this side of the Hindukush. Similarly, in addition to Yona, the *Mahāniddesa* (pp. 155, 415) speaks of Paramayavana, which may be identified with what the Chinese historians call Ta-Yuan (Sogdiana=Ferghana).

—*Pur.* Vol. VI No. 1, January 1964, pp. 207-14

Sharma, Dashratha

THE ORIGIN OF THE PRATĪHĀRAS : A REVISED STUDY

The best known tribes or clans, who actually called themselves Pratīhāra and had at the same time, claimed to be termed as Gurjaras, are :

(a) The Imperial Pratīhāras of Jālor and Kannauj,
(b) The Brāhmaṇa and Kṣatriya Pratīhāras of Maṇḍor,
(c) The Pratīhāras of Siyaḍonī,
(d) The Gurjara-Pratīhāras of Rājorgarh and
(e) The Bāraḍ Pratīhāras of Īḍar.

The Pratīhāras of Kannauj claimed descent from Lakṣmaṇa, as can be seen from Bhoja's Sāgartāl inscription. Rājaśekhara and the Cauhānas of Śākaṁbharī regarded them as *Raghuvaṁśins*. The author of this article regards the Pratīhāras of Maṇḍor as Kṣatriya and Brāhmaṇa descendants of Hariścandra, because they are mentioned as such in many inscriptions and are never connected with the sun or the moon.

The line of the Pratīhāras of Sivaḍoṇī, the members of which might have been governors in the Jhānsī area, appears to have been connected with the Pratīhāra family of Kannauj.

Śrī-Gurjara of the Rājor inscription stands for the illustrious Gurjara Mathanadeva. Names like Sāvaṭa and Mathanadeva do not seem to connect the Rājor Pratīhāras with the Pratīhāra family of Kannauj. It is not possible to decide the original caste or clan of the Pratīhāra mentioned in the inscription of V. S. 1246 (1207 A.D.).

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 757-67

Shastri, A. M.

NAGNAJIT AND HIS *CITRALAKṢAṆA*

Nagnajit is represented in ancient literature as a great monarch, leader of a religious movement, an epic hero and an author of treatises on archi-

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tecture, iconometry, painting, etc. In the Buddhist and Jaina literature he is described as a believer in their respective religious systems. The *Mahābhārata* (Ādiparvan, 63, 111-112) considers Nagnajit as a disciple of Prahlāda. At least four Nagnajits can be identified : (1) The epic hero, (2) the one known to *Aitareya Brāhmaṇa* and the *Jātakas*, (3) the ruler of Puruṣapura referred to in the *Āvaśyakacūrṇi* and (4) an author, who flourished before the 6th century A. D. and composed independent works on temple architecture, etc. The first chapter of a treatise on painting called *Citralakṣaṇa*, available in Tibetan version (ed. Laufer), is ascribed to Nagnajit. Bhaṭṭotpala refers to it in his commentary on the *Bṛhatsaṁhitā* (XLV .19) as dealing with weapons. But the Tibetan text does not deal with weapons. Hence either the Tibetan text is incomplete or it is erroneously ascribed to him.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 57-62

Sircar, D. C.
KAMBOJA

The author here reasserts his view that the association of the Kambojas with the Yavanas and the Gāndhāras, particularly with the former, in literature and inscriptions should be taken to indicate that all these three peoples lived in contiguous areas of Uttarāpatha during the Mauryan period and, while doing so, replies to the objections raised by V.S. Agrawala against his theory. His main points are : (1) The presence of the Aramaic version of the Kandahār Rock Edict of Aśoka, which was probably meant for the Kambojas, supports the location of the Kambojas in South Afghanistan. It was undoubtedly meant for the Aramaic-knowing people of the area, just as the Greek version of the edict points to the existence of Greek-knowing subjects of Aśoka in the same region. (2) Agrawala's statement that Yavanas are found only in two areas, *viz.*, at first in Bactria and secondly in Gāndhāra and Panjab is incorrect, for some Yavana kings like Hermæus ruled outside these regions. (3) The Bāhlīka-Yavanas of the *Brahmāṇḍa-purāṇa* are not Bactrian Greeks, for the expression *Bāhlīka-yavanodbhūtāḥ* actually means 'born in Bāhlīka and Yavana countries'. (4) Agrawala's view that the whole area from the Sindhu to the Oxus was included in the Gupta empire is wrong. The Meharauli inscription merely describes a conventional *digvijaya* like hundreds of such conventional descriptions in inscriptions and literature. (5) Kālidāsa places the Kambojas on the plains, while according to the ancient Indian conception of *varṣa-parvata*, the Pāmīrs were included in the Himālayas. (6) Even if Kambojas lived in the Pāmīrs in Kālidāsa's time (4th-5th century A. D.), it cannot be proved that South Afghanistan was not their principal homeland some seven centuries earlier in Aśoka's time. (7) Even if the root *śaṃs*, which, according to Yāska, was current in the sense of 'to go' only amongst the Kambojas, is now current only in the Ghalcha dialect, it cannot prove that the ancestors of the Ghalcha-speaking people were

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inhabitants of the Pāmīrs more than two millennia ago when Aśoka flourished in the 3rd century B. C.

—*Pur.* Vol. VI No. 1, January 1964, pp. 215-20

Sircar, D. C.

PARAMADAIVATA

In epigraphic records, the Gupta monarchs Kumāragupta I and Budhagupta are endowed with the epithets *Paramadaivata*, *Paramabhaṭṭāraka* and *Mahārājādhirāja*, the title *Parmadaivata* was, however, by far less popular.

The author has shown that this title as a royal epithet really means 'a great devotee of the gods in general or of one of the great gods' and that it is neither an imperial title nor does it signify 'a great divinity'.

The Gupta emperors enjoyed the sectarian epithet *Paramabhāgavata* from the days of Candragupta II. It is possible that *Paramadaivata* has been used in the sense of *Paramabhāgavata* to mean a 'great devotee of the god, *i.e.*, Viṣṇu. But there are cases in which a king is endowed with the epithet *Paramadaivata* along with a sectarian epithet like *Paramamāheśvara*. In such cases, *Paramadaivata* would mean 'a great devotee of the gods (and not a particular god).'

—*IS* Vol. V No. 1, October-December 1963, pp. 89-92

Sircar, D. C.

THE GAṆḌAK VALLEY IN THE EARLY MEDIÆVAL PERIOD

Paramabhaṭṭāraka Mahārājādhirāja Parameśvara Soḍhadeva, son and successor of *P. M. P.* Vyāsa *alias Maryādasāgara* of the Kalacuri family of the Gorakhpur region, is known to have issued a copper-plate charter on Sunday, the 24th February 1079 A. D. after bathing in the Gaṇḍakī. The grant, however, was actually made about fourteen months earlier. It is also stated therein that Vyāsa Maryādasāgara came to the throne on Monday, the 31st May, 1031 A. D. and that it was he who regained the kingdom that had been lost by the Kalacuri king Bhīma. The copper-plate grant consisted of lands situated in the Guṇakala-viṣaya in the region called Tīkarikā, while the donor is described as *Sarayūpāra-jīvita*. The word *jīvita* may hint at the fact that the early Kalacuris were fief-holders of Sarayūpāra (Bank of Sarayū). Originally they owed allegiance to the Gurjara-Pratīhāras of Kannauj.

H. C. Ray suggests the possibility of Vyāsa Maryādasāgara carving out an independent principality on the banks of the Gogra and the Gaṇḍak after the destruction of the Gurjara-Pratīhāra power by the Yamīnīs

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and Candellas. It is also presumed that Soḍhadeva was the last prince of the Kalacuri line.

Another copper-plate dated the 11th February, 1111 A. D. issued by *P. M. P.* Kīrtipāla describes him as the lord of Uttarasamudra and as the son and successor of P. M. P. Vikramapāla, whose father was a *nṛpa* named *Bhuvanapāla* of the Sāvarṇi (Manu) family of the solar race. From this it may be presumed that the Kalacuris had to yield the valley of the Gaṇḍak to the Sāvarṇis. The Malayaketus of the solar race were formerly ruling over this area. From the Ghurmha and Gorakhpur plates it appears that the early rulers of the Malayaketu family were in occupation of parts of the north-eastern areas of U. P, and the contiguous areas of North Bihar and that they attained imperial status on the extirpation of the Āyudha dynasty of Kannauj. They were probably subdued either by Bhoja I or his son Mahendrapāla I.

The copper plate grants belonging to 1020 and 1026 A. D. and issued by a descendant of Malayaketu, show that the Malayaketus, who were subordinate to the Gurjara-Pratīhāras for more than a century, raised their head again about the beginning of the 11th century. The earlier of these two plates mentions the grant of a village in Vyālisi-viṣaya of the Daradagaṇḍakī-maṇḍala. The word Vyālisi is derived from *dvācatvāriṁśat* (forty-two) and means a *Paragaṇa* of 42 villages. Thus, during the early mediæval period, we have the following four lines of rulers in the Gogra-Gaṇḍak Valley: (1) Early Malayaketus (2) Later Malayaketus, (3) Kalacuris and (4) the Sāvarṇis.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 49-52

Sircar, D. C.

THE GUHILAS OF KIṢKINDHĀ

Guhila is the shortened form of the dynastic name *Guhilaputra.* It is the modern *Gahlot* derived through the intermediate forms *Guhilaütta* and *Guhilota*, though such forms as *Guhilaütra*, *Guhilaüta* and *Guhilauta* are often met with in epigraphic records. The Guhilas claimed to have belonged to the Baijavāpa or Baijavāpāyana *gotra* and D. R. Bhandarkar pointedly referred to the occurrence of this *gotra* among the Nāgara Brāhmaṇas of Gujarat. It appears that the founder of the Guhila dynasty was the scion of a Nāgara Brāhmaṇa family of Ānandapura, but that he himself and his immediate successors married Kṣatriya girls, so that their descendants could claim both Brāhmaṇa and Kṣatriya blood.

A study of different inscriptions and legends show that the *Agnikula* origin was really claimed only by the Paramāras, who were probably neither Non-Aryans nor foreigners. They discontinued their claim of Rāṣṭrakūṭa origin owing apparently to their enmity with the later Rāṣṭra-

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kūṭas and required to fabricate a noble parentage in accordance with the tune of the age. The fire origin was cansidered, about the 11th century A. D., almost as good as solar or lunar origin even far away from Rajasthan.

It is impossible to take the date 524 A. D. for the birth of Guhila seriously in the absence of any support from earlier sources. The guesses of modern writers about the identification of Bappa, the eighth ruler in his line, with one of Śīla's successors are based on unreliable chronological traditions. It seems that as a result of the increasing prestige of the Nagda-Ahar branch of the Guhilas about the middle of the 10th century A. D. owing to the decline in the imperial Gurjara-Pratīhāra power, to which it owed allegiance, the rulers of this house wanted to distinguish themselves from the Guhilas of other branch lines by claiming Bappa as a secondary progenitor of the house, besides Guhila or Guhadatta who was the recognised founder of all the branches of the dynasty. The prestige of this line further increased as a result of the heroic struggle of the chiefs with the Sultans of Delhi in the first half of the 14th century A. D. About this time, Bappa began to be represented, often wrongly, as the ancestor of Guhila or Guhadatta.

The ruling family of Udaipur of Mewar claimed to have belonged to the dynasty known as Guhilaputra, often shortened as *Guhila*. The city of Udaipur was named after Rāṇā Udayasiṁha (1537-72 A. D.), while the Mewar is Sanskritised as *Medapata*, 'the area inhabited by the Medas'. Excavations and explorations have revealed the existence of flourishing culture in Mewar, a phase of which has been dated 1800-1200 B. C. by carbon-14 tests. About the close of the 6th and the beginning of the 5th century B. C. at least parts of Mewar appear to have been within the dominions of the Pradyotas of Avanti. During the 2nd and 1st centuries B. C. some Panjab tribes or sections of them migrated to Rajasthan under the pressure of the invading foreigners. About the close of the 5th century A. D., the Gupta rule was ousted from East Malwa by the Hūṇas.

The Bhāṭika era is a solar modification of the Hijrī reckoning of 622-23 A. D. The use of the Harṣa era in the Dhulev plate can hardly be regarded as improbable.

It seems that the various branches of the Guhilas finally submitted to the Mauryas, who had assumed independence like the Maitrakas shortly before Harṣa's death. The fabricated tradition about Guhila Bappa capturing the fort of Chitor from a Mori (Maurya) ruler, which is apparently connected with the existence of a Mori clan of the Paramāra Rājpūts, may refer to the Maurya occupation of parts of Rajasthan. Mauryan rule in Rajasthan seems to have been overthrown about the middle of the 8th century A.D. Epigraphic records show that Guhilas also ruled at Kiṣkindhā.

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The Kalyāṇpur stone inscription and the two Dungarpur copper plates (of Bhāvihita and of Bābhaṭa) give details about the rulers of Kiṣkindhā. No information is available about the end of Guhila rule at Kiṣkindhā. But it is very probable that they were subjugated by their kinsmen of the Nagda-Ahar branch.

—*OH* Vol. XI Pt. 1, January-June 1963, pp. 1-69

Velankar, H. D.

SULHAṆA AND VINDHYAVARMAN OF PARAMĀRA DYNASTY

Sulhaṇa, in his commentary on Kedāra's *Vṛttaratnākara*, refers to Vindhyavarman as the king of Avantī or Dhārā or Mālavā. His references indicate that in 1190 A. D. king Vindhyavarman of the Paramāra dynasty had fully established his power. Sulhaṇa, enjoying the patronage of this king, probably lived in the city of Maṇḍapa-nagara (present Māṇḍu). Besides, Sulhaṇa alludes to two minor topics. In one, he tells us that the ladies of Maṇḍapa-nagara had a traditionally sweet voice, while, in the other, he states that Vindhyavarman abandoned his own dear son like a blade of grass and without hesitation, as he had become infamous. Who this son was is not known from any sources so far available.

—*IA* (Third Series) Vol. I No. 1, January 1964, pp. 1-6

Yun-Hua Jan

HUI CH'AO AND HIS WORKS : A REASSESSMENT

Hui-Ch'ao came to India from China via southern seas. After returning from India, Hui-ch'ao probably resided at Ch'ang-an. The preface to the Chinese translation of *Mahāyānayoga-vajraprakṛti-sāgara-mañjuśrī-sahasrabāhu-sahasrapatra-mahātantrarāja-sūtra* is more or less reliable for gathering details about Hui-Ch'ao's life. Besides, his connection with Amoghavajra is strongly supported by authentic first-hand sources.

Hui-Ch'ao's *memoirs* deals with the historical situation of the regions in which he travelled during c. 823-27 A. D. It gives us an account about political, geographical and cultural conditions of India during the time of his pilgrimage. It is a contemporary record of the Arab invasion of India and Central Asia. The work also indicates his poor knowledge of Central Asian and Indian languages. The literary standard of the work is not very high ; hence Yuan-Ch'ao did not include his work in the catalogue of the *Tripiṭakas*. On the contrary, the work is included in the *Dictionary* compiled by Hui-lin.

—*IAC* Vol. XII No. 3, January 1964, pp. 177-90

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VII INDIA AND THE WORLD

Belenitskii, A. M.
IZH ISTORII KUTURNIKH SVYAZHEI SREDNEI AZHII I INDII V RANNEM SREDNEVEKOVE (FROM THE HISTORY OF CULTURAL LINKS OF CENTRAL ASIA AND INDIA IN THE EARLY MIDDLE AGES)

In this article, the author has traced the reflection of the relations between India and Central Asia in the sphere of fine arts. According to him, the earliest archæological monuments, which can be called Buddhist, are hardly earlier than the beginning of the Christian era and are confined to the region of Termiz. Though Buddhism seems to have permeated in the whole of this region, it is curious that remnants of this culture have not so far been discovered in the valley of the Zerafshan river, Kashka-Darya and the Sir-Darya. However, the accounts of travellers testify to the prevalence of Buddhism in the whole of this region.

The development of art in Central Asia in ancient period cannot be understood without reference to the art of the Kuṣāṇa period, particularly that of Gāndhāra. In the paintings of the Castle of Balalik-Tepe (6th-7th centuries A.D.), there is a pronounced influence of the art of Afghanistan. In one of the paintings, showing a feast, in which a large number of men and women are participating, there are many elements or 'moments', in the language of the discoverer Albaum, of the paintings in the grotto of Bamiyan in Afghanistan, where a scene of the presentation of gifts before the Buddha and other saints is depicted. On the walls of ancient Piandjikent are also depicted scenes of festivals analogous to Balalik-Tepe. Of special interest is a painting, in which the central place is occupied by a royal personage in a coronation ceremony. Besides this, in other scenes of festivals, there are representations of military and feudal aristocracy as at Balalik-Tepe.

The sculpture and paintings of Toprak-Kala also betray the influence of Indian art.

The paintings of the so-called Red Hall of the Palace at Varaksha show a king hunting from elephant's back. In the words of V. A. Shishkin 'the entire appearance of riders on elephants with the unusual light clothes and ornaments seems to be drawn from the paintings of Ajanta'. But we do not find exact parallels to the scenes at Ajanta or at other Buddhist sites. However, this theme is expressed in the carvings on bones found at Begram. What has been really borrowed from India in these paintings is the idea of hunting on elephant's back, a way hardly

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known in Central Asia. In Piandjikent paintings also, we find several pictures of elephants, though this animal is not associated with hunting.

At Piandjikent a painting, discovered in 1962, shows three male figures in an arc supported by two columns. The central figure is of a naked dancer in a dynamic pose. His thighs are covered with the skin of an animal, probably tiger, his hands and feet are decorated with bracelets and from them strips of cloth are shown fluttering in the air. From the shoulders to the hands we find some bell-shaped objects. On the left side of this figure are seated two men, one holding an altar in hand and the other is looking on; one more figure represents a man with musical instruments. The figure of the dancer is in blue colour against bright red background. The author thinks that it is a representation of Śiva Naṭarāja.

At Varaksha, there is a sculptural representation of what can be called Kinnara and Kinnarī.

In the panels of the second temple at Piandjikent, there is a pronounced imprint of Indian art. A female figure, sitting on a throne of two animals with their heads in the opposite direction, is noteworthy. Of special interest, likewise, is a male figure sitting on two horses, probably Sun driving the chariot. It can be compared to the sculpture of the horse-chariot at Bodhgayā as well as the painting of the same theme at Bamiyan. The picture of winged lions at Piandjikent has also resemblance with Indian works.

The author concludes that in the 6th century there was a deep influence of Indian art and culture in Central Asia. He particularly draws attention to the discovery of big fragments of earthen vessels with inscriptions in Nāgarī script belonging to the beginning of the 7th century A. D. at Piandjikent in this respect.

—*KSDPI* Vol. 98, 1964, pp. 33-42

Chatterji, B. R.

DECLINE OF INDIAN INFLUENCE IN SOUTH-EAST ASIA

For the last 1200 years, Indian cultural influence dominated the whole of South-East Asia. This culture formed the basis of the art, literature and religion of this region, where, from the 1st to the 13th century A. D., we find kingdoms and dynasties with Indian names. In Indonesia, Indian influence continued for two centuries more and in the island of Bali it survives to this day.

Eminent writers have pointed out several causes to which the decay of Indian influence may be attributed. In Cambodia, the building activi-

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ties on a colossal scale and the extensive conquests of Sūryavarman II and Jayavarman VII drained the resources of the country and sapped the vitality of the people. Some scholars are of the opinion that the overweening attitude of the Brāhmaṇa priesthood alienated the masses who welcomed Hīnayāna Buddhism. As a result, Brāhmaṇism and Mahāyāna Buddhism declined in that land.

Another cause of the decline of Indian influence was that in the 13th century, India was overrun by Muhammadan conquerors and the fountain-head of the culture, which inspired every aspect of life in South-East Asia, got choked at its every source. Towards the end of the 13th century, South Vietnam (Champā) had to meet the campaigns of the Mongol generals of Kublai Khan. In Burma, Mongol army won great success. In the Archipelago, the grip of the Śrīvijaya Empire on the trade passing through the Straits of Malacca, became loose, as a result of the Coḷa attacks, the rise of a rival state of Malaya in Sumatra and the attacks of the Singasārī. This brought about the downfall of the Mahārājas of the Isles towards the end of the 13th century.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 769-73

Damais, Louis-Charles

ÉTUDES SINO-INDONESIENNES : LA TRANSCRIPTION CHINOISE HO-LING COMME DESIGNATION DE JAVA (SINO-INDONESIAN STUDIES : THE CHINESE TRANSCRIPTION HO-LING AS A DESIGNATION OF JAVA)

The author begins by reviewing the current theories that the expression Ho-ling represents Kaliṅga and that the people from that region colonized Java and gave their name to that region, which the Chinese transcribed as Ho-ling or its variant Po-ling. He rejects these views on the following three grounds :

(1) Ho-ling has two syllables. while Kaliṅga has three.

(2) The phonetic value of the first character Ho is not Ka for certain.

(3) The first character in the variant Po-ling does not correspond to anything like Ka.

He has shown that the Indian word Kaliṅga is transcribed in Chinese as Kia-ling-k'ie or Kie-ling-k'ie or Ko-ling-k'ie. It is not Ho-ling. According to him, the character Ho ordinarily stands for Va or Ha or a spirant. As for Po, the first character of the variant Po-ling, it unmistakably represents Wa or Ba, but certainly not Ka. Thus, he has shown that Ho-ling stands for Walaiṅ or Waleṅ, which occurs in many inscriptions from Java

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and stands for the plateau now known as Ratu-Baka. Even now there is a village named *Waleń* in Kalupaten of Vanagiri about 80 kilometers to the east of the plateau of Ratu-Baka as the crow flies. It is also the name of a royal residence. It was the centre of political power in Java in some period of its history.

There was a struggle between the ruling families of Java and Walaiń. From 640 to 818, the name Ho-ling, standing for Walaiń, was used in the island in Chinese sources and the old name Cho-p'o was not used. This shows that the kingdom of Walaiń was paramount during this period. After its success, it entered into diplomatic relationships with China. Inscriptions from Java show that, about 856 A. D., the kingdom of Java again became paramount and its kings, Tryamwakaliṅga and Kṛttikawasaliṅga, assumed the titles of *Walaiṅgajetṛ* and *Walaiṅgagoptṛ*. They were helped by a sage called Kumbhayoni. Thereafter, the Chinese sources again began to refer to Java as Cho-p'o.

Under the rule of Walaiń, Buddhism flourished and saw the construction of many of its monuments. But this did not mean the weakening of Śaivism.

—*BEFEO* Vol. LII Fasc. 1, 1964, pp. 93-141

Durrani, Farzand Ali

WEST PAKISTAN AND PERSIAN GULF IN ANTIQUITY

There were regular trade connections between Mesopotamia and the cities of the Indus Valley Civilization. Besides essential raw-materials, such as copper and ivory, etc., and finished goods, such as beads of precious and semi-precious stones, fish-eyes (pearls), eye-paint and other cosmetics, which were in demand in Sumer, were imported by sea merchants from the Indus valley regions. We learn from the tablets of Ur that capitalists, patronizing the over-sea trade, invested capital free of interest in it. The palace also levied customs duties on the import of copper and taxes on importing boats. So rich was this maritime trade and so bright were the prospects that even the sale of shares by the shareholder and also his relations was permissible.

In the period from 2220 B. C. to 2125 B. C. when the Gutians had overrun the Akkadian empire, this trade seems to have been interrupted. With the rise of the third dynasty of Ur (2123–2023 B. C.), however, this trade was revived and in the subsequent period of Larsa Dynasty (2023–11761 B. C.), it was greatly stimulated.

While in the time of the third dynasty, the sea-trade was organized and conducted by the state, in the subsequent period it passed on to private capitalists.

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The centres of the eastern trade also shifted during the Larsa period from Makkan or Magan to Dilmun or Tilmun. Makkan is identical with some place on the eastern coast of the Strait of Hormuz, according to Gersevitch. But the author suggests that it might be Baluch-Makran where ancient copper ore working mines are being brought to light. Dilmun is identified with Bahrein on the Persian gulf, which was known as Tylos in the account of Arrian. Melukha represents the Indus region. It also connoted the country of South India and even South-East Asia, the names Malaya and Malacca being analogous to it.

Recent discoveries at Bahrein and Falaika in the Persian Gulf have revealed the imprints of the Indus Valley Culture.

The designs on some vessels found at Tell-Agrab and Khafaja are based on Indus Valley pattern. Likewise, a green steatite schist stone with a mat pattern from Mohenjo-daro recalls the techniques of Susa.

At Abu-Dhabi on the coast of Oman, materials resembling the Kulli culture were found recently.

—*JASP* Vol. IX No. 1, June 1964, pp. 1-12

Dyakanov, K.

PERNODIZATSII DREVNIH LITERATUR VOSTOKA (DEFINITION OF PERIODS IN ANCIENT LITERATURES OF THE EAST)

In the author's opinion, the most characteristic feature of spiritual culture in the early period of ancient society lies in the communal and spontaneous nature of its ideology (religious, in the first place), in view of which the people's lore was not counterposed to the arts of the ruling class. Another characteristic feature of the arts in the early ancient period was syncretism, in which the place of logical construction was occupied by a mythological image drawn along metaphoric or metonymic lines, while rhythm was a most important means of organization of image-bearing notion of reality. This period is also distinguished by the non-individualistic and traditional character of art, and it comes to the end, as a rule, with a traditional literary code, which, however, was not yet accepted as the basis of dogmatic religion.

The author maintains that between the 8th and 2nd centuries before our era, with the rise of republics based on slavery in the West and of great empires in the East, there developed, on the one hand, the need for ideological concentration of the class-state, and, on the other hand, attempts were made at the ideological self-armament of the broad masses which were divorced from active social life. Later period of ancient society witnessed the separation of artistic literature from philosophy and science, the appea-

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rance of artistic prose with acknowledgement of individual authorship, and the complete formation of classical types and genres of artistic literature, the beginnings of which were already evident in the earlier period.

Important as the appearance of writing had been, the author observes identical processes that were at work in the whole of the ancient literature, in written works, as well as in those handed down orally, while oral eloquence hardly played a determining role throughout the two defined periods of ancient literature.

—*NAA* No. 3, 1963, pp. 71-81

Ghosh, D. P.

BHĀRATA TATHĀ INDONESIA KE BĪCA SĀṀSKṚTIKA SAṀPARKA (CULTURAL CONTACT BETWEEN INDIA AND INDONESIA)

Indians began to migrate to Indonesia and settle there in the 1st century A. D. The first dependable information, however, is gathered from the 4th and 5th centuries inscriptions found in western Java and Borneo. Similarly, from the Buddha images, which probably belong to the 3rd or 4th century, we learn that the Indonesians got inspiration from southern India. From Chinese sources, we know that the Kashmiri emperor Guṇavarman propagated the Buddhist religion in the island on his way to China. In the 7th, 8th and 11th centuries, learned teachers and skilled artists went from India to Indonesia which became a big centre for the study of Buddhist literature. From the 9th century Nālandā charter, it is clear that a number of Indonesians toured different parts of India and that the Indian emperors took pleasure in offering them hospitality.

Indonesian art resembles Indian art in form, representation, style, design and pattern. Dance dramas based on the *Rāmāyaṇa* and the *Mahābhārata* themes are popular in Java. The author refers to a *Ṛṣiyajña* performed by fifty Śaiva and Buddhist priests of Bali.

—*Sam.* Vol. V No. 2, 1963, pp. 45-46

Ivanov, A. A.

VOSTOKOVEDNYE DOKLADY AN SESSII AERMITAJHA (ORIENTOLOGY REPORTS AT THE HERMITAGE SESSION)

The scientific session devoted to the works of the museum in 1962 was held in the State Hermitage from 20th March, 1963, A number of reports on the philology, art, material culture and archaeology of the Orient were read in this session. Some of these reports are listed here.

A. A. Vaiman's report–*Analysis of the pictographical texts of Sumer.* It deals, in detail, with Sumerian civilization and reports on the economical

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social system, which help in determining the period of the Sumerian culture.

E. V. Zaimalia's report—*Śiva on the coins of the great Kuṣāṇa*—discusses the problem of religious politics of the Kuṣāṇa States.

In the reports of B. I. Marshak and I. Krikis—*The bowls of Chilek*—the subject is the discovery of four silver vessels in the village of Chilek near Samarkand.

Report of T.V. Grek-*A few characteristics of Indian portrait paintings of the first quarter of the 17th century*– was devoted to the analysis of a number of group portraits.

—*NAA* No. 5, 1963, pp. 236-37

Lal, B. B.

NUBIA MEN BHĀRATĪYA PURĀTATTVA-DALA KĀ KĀRYA (THE WORK OF INDIAN ARCHAEOLOGISTS IN NUBIA)

A party of archaeologists was sent by the Indian Archaeological Department to Egypt in 1962. As a result of their excavation, implements of the stone age were first discovered near Ophia. The two settlements discovered in this area belonged to the Group A of ancient Egypt. Up till now it was believed that the inhabitants of this settlement lived about 3000 years before Christ. But from the Carbon 14 Test, the Tata ustitute of Fundamental Research, Bombay, has found that they lived at a time from 2600 to 2400 years B. C.

The Indian party excavated a cemetery of ancient Egyptians of Group C, who are believed to have lived 1500 years before Christ. But the very large number of tombs found there shows that their culture lasted up to 1000 years before Christ.

It is significant that the red and black pottery found in these tomb resemble that found in the big stone tombs of ancient southern India, but the cultures of these two places differ much. It is possible that this culture took some centuries to travel from one region to the other, and meanwhile, the people learnt the use of iron. For ascertaining prehistorical relation between the civilizations of Egypt and Southern India, it is also necessary to do relevant research work in the countries near Lake Aral and Southern Iran which lie between them.

—*Trip*. Vol. IX No. 6, April 1964, pp. 64-66

Majumdar, B. K.

EARLY HINDU COLONISATION IN BORNEO AND CELEBES

Four inscriptions discovered in 1897 in the district of Koti (Kutei) in Eastern Borneo, the *mukhaliṅga* at Sepauk, large number of gold plates

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and an inscription at Sang-Belirang, Hindu images in the caves of Mt. Kombeng and the occurrence of many theological terms and some Sanskrit words in the language of the Bugis prove that the Indian cultural influence reached Borneo and Celebes through Hindu settlers as early as the 4th century A. D. However, in course of time, when contact with the mother-country ceased, the Hindu culture of the colonies necessarily underwent a radical transformation.

—*IAC* Vol. XII No. 4, April 1964, pp. 239-42

Makarenko, V. K.

SOME DATA ON SOUTH INDIAN CULTURAL INFLUENCES IN SOUTH EAST ASIA

We find many Sanskrit words in Tagalog, the official language of the Republic of the Philippines. Remnants of South Indian and Ceylonese bronzes of the 10th-12th centuries have also been discovered in these islands.

The author examines different theories regarding the origin of the old Tagalog script and concludes that the theory of the Indian origin and development of the old Filipino and the old Tagalog alphabets is the most probable and well-founded.

He further says that S. K. Bulich's theory of the Dravidian origin and development of Old Filipino and Old Tagalog scripts must be recognised now as the most probable of all. Filipino graphic signs for vowels were influenced by Dravidian and not by Brāhmī. The mode of comprehension of isolated consonants in Old Tagalog and Tamil scripts is alike. The ancient Filipino script has main specific features of the Tamil script and it is closer to it more than to other Dravidian scripts. At the same time, it is not possible to agree with the opinion of Piros Cutar who considers that the Philippine languages and dialects are the languages of the Dravidian family. It is necessary to take into account that the Dravidian influence went on over many centuries and intermingled with non-Dravidian influence.

G. Coedès has proved that all the inscriptions, without any exception, found in South-East Asia, have originated from South India, and that South Indian script (Pallava) was widely used there. There are indications of non-Dravidian influence, primarily in the later periods of the Philippine history, but the Dravidian influence was the earliest, relatively prolonged and dominant.

—*TC* Vol. XI No. 1, January-March 1964, pp. 58-91

Nag, Kalidas

ORIENTOLOGY IN THE U.S.S.R.

Athenasius Nikitin, a Russian merchant, spent six years in India and was the first overland visitor from the West. The mission of Mykasimov

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and later of Malinkov had the object of making a trade agreement. An Indian colony of merchants was established in Astrakan on the Volga estuary. The study of Sanskrit by Russian scholars in the 19th century reveals that Russian interest in Indian things was continuous and sustained.

—*MR* Vol. CXIII No. 4, April 1963, pp. 291-93

Roerich, Y. N.

TOXARSKAYA PROBLEMA (TOKHARIAN PROBLEM)

The article, which treats one of the basic problems of the history of Inland Asia and India, contains little known data about the traces of the Tokhar in different regions extending from Tibet to Central Asia, between the 3rd century B. C. and the 10th century A. D. On the basis of Chinese and written classical sources, the author reproduces the course of events in Inland Asia which drove the hordes of the Yue-chi tribes westward towards the borders of India. The article contains proof which makes it possible to identify the Yue-chi of Chinese historical annals with the Tohari of classical authors. This article is of exceptional interest to all those who study the history, ethnography and languages of Central Asia.

—*NAA* Vol. VI, 1963, pp. 118-23

Saletore, B. A.

WESTERN INDIA AND THE SOUTH-EASTERN ISLANDS

The author has shown that western India, south of Gujarat and north of Kerala, was in close contact with South-Eastern Asia from the 7th century till the 17th century A. D. According to him, the struggle between the Cālukyas and the Pallavas definitely brought the people of western India to the eastern sea-board, from where their ships could have direct access to Burma and the Islands of the South Eastern seas.

Many words in old Javanese inscriptions are of western Indian origin. For instance, *Karṇakke* represents Karṇāṭaka rather than Carnatic, a name given to the Tamil land late in the 17th century. The other instances of this sort are Malayan *Sembrani*=*Sāmbrāṇi* of the Gaurasa-mudra inscription dated 1403, Malayan *paik* ('guard')=*Haḷe-Paika*, ('an old soldier' in Kannaḍa), Malayan *belañja* ('expenditure')=*Vaḷañja* or *Vaṇajiga* (ancient Karṇāṭaka traders), etc. The personal names Uttuṅga, Viṣṇuvardhana and Tribhuvana, current among the kings of Java, are derived from the names borne by the Rāṣṭrakūṭas, Cālukyas and the Hoysaḷas.

In the inscriptions of Airlangga, there is a reference to the merchants from Karṇāṭaka, and the monuments at Borobudur are identical with those of the latest caves at Ajanta.

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The Vijayanagara emperor was in close contact with the Malaya Archipelago. Pegu and Tennasserim are said to have paid tribute to the king of Vijayanagara, named Deva Rāya II (1419–1446 A. D.). In the Malayan romances, Hiyakut Mahārāja Puṣpa Wirāja, sometimes corrupted into Bispu Rāja and Hikayat Bakhtua, there are references to merchants from Vijayanagara. This shows that the memory of king Narasiṁha and of Kṛṣṇadevarāya, the Great of Vijayanagara left a deep impression on the mind of the Malayan people.

Western India was also in contact with China from the early Cālukyan times. In a Chinese Encyclopædia of the 11th century A. D., as preserved in the writings of the Chinese historian Ma-Twan-Lin, there is a reference to the making of presents by the king Che-lo-i-to and Tche-leou-k'i-pa-lo to the Chinese court. These kings are identified with Satyāśraya Śilāditya of Gujarat, the son of Dharāśraya Jayasiṁhavarman, and Vinayāditya Pṛthvīvallabha, the son of Pulakeśin II of the early Cālukyas, respectively.

In the *Chou-Fan-Che* of Chau Ju-Kua, there is a mention of Hoysaḷa, which refers to the extensive empire of Hoysaḷa Vīra Ballāḷa II (1173-1212 A. D.).

In a Tibetan geographical work also, Karṇāṭa is mentioned.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 649-64

Sedov, L. A.

KVOPROSU OB EKONOMICHESKOM STROC ANGKORSKOI KAMBODJHI IX-XII VV (ECONOMIC SYSTEM IN ANGKOR CAMBODIA IN IX-XII CENTURIES)

An attempt is made in this article to analyse some of the data contained in the 9th-12th century Khmer inscriptions, which, to this day, have served mainly as a source for studying the political history and religion of Angkorian Cambodia with the object of reconstructing some of the aspects of the production-relations in Cambodia in the Middle Ages.

The author's attention is concentrated primarily on the temples. He divides them into 'personal' or 'kin' temples which represented a form of property of the feudal tribes, and 'central' temples which were evidently semi-state institutions. Informaion contained in a series of inscriptions makes it possible to calculate some of the 'constants' passing from inscription to inscription, such as the productivity of labour per workman engaged on the temple estate (on the average, 270-280 kg. of hulled rice a year) and the ration provided to the priests of the small temples (from 1 to 3 kg. a day). One of the inscriptions affords the possibility for calculating the rate of

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exploitation of workmen for one temple (71·5%) and their consumption (230 gr. of hulled rice a day).

Several forms of organisation of the management of the temple estates may be defined. In some cases, the land owned by temple was divided among the members of its personnel, in other cases, there was a single 'temple field', the 'sacrificial rice' taken out of it, having been divided among the members. The land was cultivated by workmen attached to the temple, these workmen either had their own 'sustenance fields' allocated by the temple or received their share of grain from the crop owned entirely by the temple.

The 'personal' and 'central' temples were economically interdependent. A portion (the smaller share) of the surplus produce raised on the 'personal' temples was allocated for the maintenance of the 'central' temples.

The Ta Prohm inscription affords an idea of the economic organisation of the central temple. It may be said that the central temples had two basic sources of income : their own land tilled by the workmen of the temples, and the villages attached to the temple and often owned by 'personal' temples of the locality.

On the whole, the results of the analysis are indicative of the fairly high level of feudalisation in the Angkor society, of the important role played by the temples among other types of feudal owners, and of the hard exploitation of the population dependent upon these temples.

—*NAA* Vol. VI, 1963, pp. 73-81

Tucci, Giuseppe

THE TIBETAN 'WHITE-SUN-MOON' AND COGNATE DEITIES

Among the paintings of Pjantzikent, Bussagli noticed a deity holding in its hands the symbols of sun and moon; and among the frescoes decorating the chapels of the sku abum of Gyantse, the author discovered two images of a deity wearing diadem and necklace, representing alternately suns and moons.

A stanza, which occurs *verbatim* in all the three Tibetan treatises, studied by the author, summarizes the essential nature of the goddess d Kar mo ni Zla (White Goddess—Sun and Moon) and calls it the mistress of the sphere of Knowledge. Her connection with the sun and moon is emphatically indicated by her iconography and her name.

A story is told in the *Nīlamatapurāṇa* of Śaṁbhu taking up in his hands the Sun and the Moon to prevent the gods from ceasing their fight

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when the demon Jalodbhava obscured the universe with a deep darkness. In the Buddhist sources also, some images of Maheśvara hold the Sun and the Moon in two hands.

In the Shansi Provincial Museum, there exists the image of a standing Buddha represented as receiving a disk with the image of the moon in one hand and of the sun in the other. But the author is doubtful if the White Goddess—Sun and Moon—has been mentioned in Sanskrit sources.

The author is of opinion that this Goddess is iconographically related to a group of sun-and-moon-holding-deities, documented in Imrā.

—*EW* Vol. XIV Nos. 2-3, 1963, pp. 133-45

Vorobyeva-Desiatovsckaya, M. E.

NAXODKA SANSKRITSKIX TEKSTOV V SREDNEI AZII (SANSKRIT TEXTS FOUND IN CENTRAL ASIA)

Some fragments of Sanskrit manuscripts on barks were found in Sang-tep (in Angorkii) by the expedition led by the Institute of History and Archæology of the Academy of Science, Uzbekistan, U. S. S. R. The fragments were presented by L. I. Alabaum, in the First All Union Conferenece on Iranian philology in Leningrad University in 1962.

The fragments, like most other Indian and Central Asian manuscripts, are in one-page form (*Pothī* type) and are written in black Indian ink on barks. The manuscripts are in vertical Central-Asian Brāhmi script, and according to palaeography, are nearer to some manuscripts found in Gilgit and are dated to the 7th-8th century A. D. or even earlier.

The language of the manuscripts is the so-called Buddhist-Hybrid-Sanskrit. The texts contain Buddhist canons, which are known as *Vinayapiṭaka*, dealing with the rules of conduct for monks, nuns and laymen. The manuscripts, being the first of its kind found in Central Asia, are very important for the students of history. Up till now, only a few detached inscriptions in Brāhmī and Kharoṣṭhī were found in Central Asia. It is known that, for hundred years, Central Asia was the vast region through which Indian culture along with Buddhism spread through China in the East and Central Asia in the West. These manuscripts confirm the spread of Buddhism in the territory on the right bank of Tukharistan. A copy of text accompanies the article.

—*NAA* No. 3, 1963, pp. 93-97

Whitaker, K. P. K.

A BUDDHIST SPELL

The Chinese characters surrounding the central figure of Caṇḍā in the bronze plaque, reproduced in the accompanying plates I-II in the

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article, render a well-attested *mantra* addressed to the goddess. The Sanskrit version of the *mantra*, on the other side of the plaque, is in the Nepalese *rāñja* script.

The Chinese version of the spell could be as old as the 7th and 8th centuries, but the actual date of the plaque may be the 16th century.

Five dhāraṇīs of T'ang vintage, in different transliterations minus the seed syllables, are adduced. The transcription of Śubhakarasiṁha is accompanied by a Siddham version.

The Chinese title shows that its translator understood the numeral 'seven' as qualifying the Buddhas, whereas *koṭi* qualified the *devīs* or Buddha-mothers. The efficacy of this formula is said to be great if recited 108 times or 1080 times or thousands and thousands of times.

In his *Elements of Hindu Iconography*, Gopinatha Rao gives a detailed description of a series of nine goddesses, one of which is Cāmuṇḍā. This description is set out in the present article in an abbreviated form. Mārīcī, a form of Durgā, is identified with Caṇḍā among Chinese worshippers. It has distinctive features not included in the general representations of Durgā.

According to Jäschke, Durgā entered Tibet as dhar-mo (the white one), but, according to some Tibetans, she is *gdugs-dkar-mo* (the white umbrella one). The Tibetan worshippers do not always distinguish between the two deities.

Caṇḍī became a female form of Avalokiteśvara in Japan. All Chinese transcriptions suggest that the form of Durgā, under which this goddess reached China, was of Caṇḍī rather than of Caṇḍā. The iconography of Tou Mu is syncretistic. The goddess wears the Buddhist crown, is seated on a lotus throne, has three eyes, eighteen arms, and holds various objects in her many hands.

A magic formula, which is alleged to cure all illnesses, included in the book entitled *Hung-jen p'u chi T'ien-hon Sheng-mu* is reproduced in the article.

The Central figure of another plaque, the photos of which are given in the article, has nothing of the athletic character of the goddess of the former plaque and its face is also left blank. It includes seed syllables which have not survived in any of the Chinese versions quoted from the *Taiṣo Tripiṭaka*.

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VIII LAW, POLITY AND ADMINISTRATION

Derrett, J. Duncan M.

LAW AND THE SOCIAL ORDER IN INDIA BEFORE THE MUHAMMADAN CONQUESTS

During 800–1200 A. D. in Indian history, there is a remarkable gap between the *Śāstric* theory and the practice. The original *varṇa*-duty of agriculture seems to have disappeared. The Kṣatriyas are represented more by ruling families and warrior chiefs than by genuine descendants of the second *varṇa*. Several Śūdra-families successfully undertook Kṣatriya duties and achieved Kṣatriya status. The Brāhmaṇa, too, abandoned their *varṇa* duties. But so long as change could be justified or explained, movement on the part of larger or smaller groups gradually through the *varṇa* system was not objectionable.

Besides, untouchability was now defined, slavery was recognised, and the status of the *Devadāsīs* was regularised. The law in practice fostered regulated advance by groups, and new matrimonial relations were opened not so much individually as by groups.

In some areas and periods, the caste could expel an individual, but the right to admit to caste privileges was intrinsically subject to political supervision. There is no evidence that *śāstric* rules of conduct were enforced upon an unwilling public. The *dharma* might be everlasting, but the details of practical law fluctuated, slowly and unevenly. The legal advisers were enjoined to advise the king as to which of the old conceptions were efficacious for this world and the next. If a *dhārmic* rule was detested by the public, it was *ipso facto* abrogated.

During this period, there appeared a medley of *dharmaśāstra*, customary law and legislation. Meat-eating and spirit-drinking became unfashionable and eventually objectionable. Widow-marriage and divorce became rare in respectable classes, vicarious procreation of children and promiscuous adoption of sons were looked down upon. Many humane and intelligent doctrines percolated through formerly hostile layers of custom and prejudice, and 'Hinduization' progressed upon legal as well as religious fronts. Some ancient customary elements succeeded in defying *śāstric* pronouncements.

In spite of all the pressure of orthodox opinion based upon the *śāstra*, the right of a Śūdra to be a *sannyāsin* and the right to remarry a widow and to reject a spouse, who was impotent or insane, reasserted themselves.

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Liberty, equality and democracy were all unknown in India. What was wanted was meticulous attention to the minute adjustments of a prestige society, large shares for the great, smaller for the humble; security for the rich, squalor to the poor. In future lives, one's attention to the *ācāra* of this life would be rewarded, and promotion in the caste-scale was a legitimate aspiration.

—*JESHO* Vol. VII Pt. 1, April 1964, pp. 73-120

Diksit, R. K.

YĀJÑAVALKYASMṚTI MEN RĀJAPADA (THE INSTITUTION OF ROYALTY IN YĀJÑAVALKYASMṚTI)

Yājñavalkya believed in the traditional eight constituent members of the State, *viz.*, sovereign, services, people, fort, treasury, punishment and allies. In this list, the first place given to 'king' is significant ; but there is a whole list of qualifications which a king must have, and Yājñavalkya agrees with the other Smṛtis in giving the first place here to courage. According to him, a king should know Logic, Politics, Economics as well as the three Vedas. He believed that, while administering even-handed justice, the king has no relatives or friends and he commits no sin by killing the criminals.

The duties of a king, according to this Smṛtis, are as follows : (1) to protect his subjects religiously ; (2) to be liberal in giving gifts to Brāhmaṇas and the needy persons ; (3) to honour and respect the learned ; (4) to see that everybody does his or her duty ; (5) to see that people strictly follow the *Āśramadharma* ; (6) to guard the rights of women ; (7) to raise the standard of life in his kingdom ; (8) to look to the economic prosperity of the State ; (9) to encourage efficient agriculture by sinking wells and building dams ; (10) to protect and aid the associations of artists, merchants and workers ; (11) to see that the members of the various corporations cooperate with their leaders and carry out their instructions ; (12) to make a foreign policy and organise an army and (13) to appoint ministers, advisers, spies and the chief officers.

—*Trip.* Vol. IX No. 8, June 1964, pp. 33–44

Gopal, Krishna Kanti

FORTS AND FORTIFICATIONS IN EARLY MEDIÆVAL INDIA

The Aryans probably learnt the use of fortification from the Indus Valley people. According to the accounts of the Arabs and the Turks, the whole of Northern India was studded with innumerable forts. A number of forts and fortified cities are mentioned in Sanskrit books and many are discovered as a result of recent excavations. Of all the different types, Kauṭilya regards the hill-fort as superior and the most unassailable. Bhoja and Medhātithi describe the salient features of a hill-fort.

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Forest-forts are described as full of thorns, shrubs and trees and interspersed with water on every side and with secret passages. According to Bhoja, water-forts should be surrounded by deep waters on all sides.

According to the *Devī-purāṇa*, towns should have nine cubit high walls around them. According to the *Brahmavaivarta-purāṇa*, the maximum height should be twenty cubits.

The moat also was an important feature of fortification in the early mediæval India. The *Navasāhasāṅkacarita* says that the ditches of the city of Avantī were as wide and deep as the river Yamunā itself. It was because of these walls and moats that Sultan Mahmud could not conquer Kashmir. The fort of Kalanjar was described by Hasan Nizami as celebrated throughout the world for being as strong as the wall of Alexander, and the fort of Gwalior as the pearl of the necklace of the castles of Hind. From the *Prabandhacintāmaṇi*, we learn that the fort of Dhārā resisted Siddharāja Caulukya for twelve years.

Siege-craft was studied systematically in those days and they knew that in the absence of food, fuel and water, a fort is no better than a prison-house. The forts contained war-engines and many missiles and a good collection of the best weapons, stones and sand. Arrows with firebrands fixed to their points were used. Stones were hurled and hot oil was poured on those who approached the walls of a fort. But the siege-craft of the Hindus had not much sting and the besieged generally relied on the massive size of their strong walls which fortered in them a wrong notion of security.

Another factor, which must have greatly weakened the positive aspect of defence, was the growing popularity of ritualism.

Harihara-caturaṅga had introduced a new type of fort called *Dharmadurga*.

—*UB* Vol. X No. 2, August 1963, pp. 33-48

Gopal, Krishna Kanti

THE ASSEMBLY OF THE SĀMANTAS IN EARLY MEDIAEVAL INDIA

A survey of the references to the *sāmantas* in early mediaeval period makes it clear that we do not get evidence to suggest regular assemblies of *sāmantas* like the curia of European feudalism in all the kingdoms of the early mediaeval period. The rudimentary form of the assembly of the *sāmantas* was associated mostly with big empires and sovereign kings. We have no clear evidence to show that the assemblies functioned even under

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the bigger feudatories. The possibility, however, cannot be entirely ruled out, because even the small State of Mithilā, which shows several early mediaeval institutions, had such an assembly. But we very much doubt, if these assemblies existed under smaller feudatories. Moreover, though the *sāmanta* assembly can be said to have deliberated over all the important problems of the kingdom, we do not have anything to suggest that they had any legal status of the type the curias had in Europe. It would appear that they mostly concerned themselves with questions of waging war or making alliances with other States and of maintaining peace in the kingdom. There is no reference to suggest that the *sāmanta* assembly served as juidiciary and legislature or exercised any control over the revenue collection and administration. Our sources are equally silent about the rules governing the working of the *sāmanta* assemblies. We again do not find indications to suggest that the *sāmanta* assembly had any real executive function. It was an advisory board, and it was open to the king to accept its advice, though in practice, especially when the king did not possess much military power, he had to rely on the *sāmanta* assembly.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 241-50

Gopal, Lallanji

ON SOME PROBLEMS OF FEUDALISM IN ANCIENT INDIA

The State structure of ancient India has been described by some scholars in terms connected with feudalism. But it is clear that the general practice as revealed in the *Arthaśāstra* was that the State servants were paid in cash. They were not remunerated in terms of land and revenues of villages, as is done in countries where feudalism exists. The State, in those times, had its own army and the *Arthaśāstra* gives details of wages and food paid to it.

Moreover, it appears that generally there was a direct relation between the cultivator and the State. The cultivators were revenue-paying villagers; and the king realised the revenue directly from them.

The authorities on Ancient Indian History have unmistakably shown that *gaṇas* and *saṁghas* referred to the republics of those times; and there is nothing to suggest that they were nobles having landed estates.

The word *sāmanta* did not mean a noble, but it meant simply a neighbour. When applied to a villager, it had the sense of a cultivator from a neighbouring village. When used in connection with kingdoms, this term denoted a neighbouring king. The *maṇḍala* theory in the *Arthaśāstra* is a piece of political speculation and not a mirror of the existing political condition.

It appears that in ancient India, when rulers were defeated, they were made *sāmantas*, and their right to rule over their particular territories

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was not taken from them. They had only to acknowledge the suzerainty of the overlord. Kālidāsa seems to represent the transitional period when the term *sāmanta* was coming to mean a subordinate ruler in place of a neighbouring king.

A *sāmanta* king paid his allegiance and dues as long as the suzerain was powerful and he used to accompany the emperor in his wars. One of the duties of the *sāmantas* was to report themselves at the court personally. There were also some *sāmantas* who occupied some office in the administration of the kingdom.

The process of neighbouring kings being reduced to the status of subordinates can be ascribed to the working of the peculiar Indian theory advocating a policy of *dhammavijaya*, which discouraged the annexation of a conquered territory, and was satisfied with the acknowledgment of the conqueror's suzerainty by the conquered.

It seems that towards the close of the period of our study, there had grown in India some sort of a feudal tendency. The practice of allotting lands to state officers has been recorded by Hsüan Tsang. But the growth of the feudal tendency is best illustrated by the inscriptions from Hazaribagh, roughly assigned to the 7th or 8th century A. D.

—*ABORI* Vol. XLIV Pts. 1-4, 1963, issued 1964, pp. 1-32

Krishna Mitra

MAURYAYUGE BHĀRATER VAIDEŚIKA KARMA-TATPARATĀ (FOREIGN AFFAIRS OF INDIA IN THE MAURYA PERIOD)

That the good name of a country depends to a large extent on its foreign relations was realized by the ancient Indians. The Mauryan government was the first organized government in India. Kauṭilya speaks of the king being supreme in all spheres of government activities. He was assisted by a Council of Ministers, which consisted of *Mantri* and *Amātya*. There was a separate office dealing with foreign affairs. Kauṭilya has specifically mentioned the policies of peace and non-alignment as the basic policies. He has also referred, in this connection, to the policies of negation, persuasion and conciliation. He has mentioned four categories of officers in the foreign affairs department, namely, *Dūta*, *Nissṛṣṭhārtha*, *Parimitārtha* and *Śāsanahara*. Besides these officers, he has also laid stress on the utilization of Intelligence Department to secure secret information. Generally a policy of honourable co-existence was followed in those days. Diplomatic representatives of other countries received due honour.

—*Bh.V* Vol. LI Pt. 2 No. 3, February 1964, pp. 346-47

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Mehrotra, Baikunthanath

PRĀCĪNA BHĀRATA MEN DAṆḌA-VIDHĀNA (CRIMINAL PROCEDURE IN ANCIENT INDIA)

According to the ancient Indian criminal procedure, an accused was convicted or declared not guilty only after giving him very severe tests. A number of ordeals have been mentioned in ancient books for judging an accused. Considering all the circumstances, including the nature of crime and the season, the accused was required to pass through the most suitable of the ordeals, *viz.*, ordeals of fire, water, oath on religious merit and other ordeals. These and some other ordeals are mentioned by Nārada and Bṛhaspati.

These ordeals were prescribed for serious crimes only and the judgement was never passed on the basis of the results of ordeals alone. Other evidence was also considered. These severe tests were given only if the accused was prepared to go through them.

—*Trip.* Vol. IX No. 3, December 1963, pp. 109–12

Nandou, J.

L'ANTORITÉ ROYAL AN KAŚMĪR MÉDIÉVAL (ROYAL AUTHORITY IN MEDIAEVAL KASHMIR)

In ancient times, particularly in Kashmir, though the power of a king was unlimited and arbitrary, it was subject to the influence of the Brāhmaṇas and the code of conduct for the kings. Medhātithi, who belonged to 9th century and probably hailed from Kaśmīr, in his comments on the *Manusmṛti*, presents royal authority as the result of a tacit contract between the people and the king. In his view, the king is a salaried employee to protect the rights of the people and the public revenues are his wages. Whereas the officials and functionaries, *divira* and *kāyastha*, are denounced for their misappropriation and exploitation, the king is eulogised as exercising a restraining influence on them and preventing them from tyrannising over the people.

Kalhaṇa presents the example of the king Candrāpīḍa, who was very careful to see that the rights of the people were amply safeguarded. He met the applicants at a place called *Bahyāli*, where everybody could have easy access. King Harṣa is said to have fixed bells at the gateway of the palace, by ringing which he could be informed of the presence of the complainants. This example was also followed by king Rama Kamheng at Sukhot'ai. King Uccala is said to have freely mixed with the people to assess their feelings. He also proclaimed that he would commit suicide in case anyone of his subjects died of fast against the excesses of the magistrates.

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In Kashmir, public fasts, particularly those of the Brāhmaṇas, proved a corrective to the arbitrariness of the royal authority. The Brāhmaṇas are known to have practised self-immolations as a protest against the misuse of the kingly power and the excesses of feudal lords, as for instance, in the civil war during the reign of Sussala. But sometimes, the Brāhmaṇas made a wrong use of the strategy of fasting for ignoble and even ulterior motives.

In the opinion of the author, there was something like the separation of powers between the authority of the kings and that of the Brāhmaṇas. According to the common views, the Brāhmaṇas were the exponents of *dharma* and the king was its executant.

—*JA* Vol. CCLI No. 2, 1963, pp. 217-28

Triveda, Deva Sahay

PULISA (POLICE)

The word *pulisa* (police) is usually regarded as derived from the Greek word polis, meaning 'city'. But the word *pulisa* is found in its plural form *pulisā* in Aśoka's Pillar Edicts I and IV, while in Pillar Edict VII it occurs in the form *pulisāni*. The word *pulisa* is thus originally Indian. It does not, however, find place in any Sanskrit or Pāli dictionary. The reason is that the western scholars do not accept it as an Indian word.

Pulisa is probably derived from the Sanskrit word *purīśa* (*pur*+*iśa*), meaning the 'master or protector of the city'.

—*NPP* Vol. LXVII Pt. 2, 1963, pp. 164-65

Vajpeyi, Raghavendra

BĀRHASPATYA RĀJATVA-SIDDHĀNTA AURA USAKE NIYĀMAKA TATTVA (BṚHASPATI'S CONCEPT OF ABSOLUTE MONARCHY AND ITS COERCIVE ELEMENTS)

Government and Royalty were recognised as old established institutions as early as the Ṛgvedic period. There is also mention of election of kings in later Vedic literature.

Practices appropriate to the monarchical tradition were already evolved when Bṛhaspati wrote. He was the first authority on Indian jurisprudence who attributed divine sanction to the coercive force of a ruling monarch.

Kauṭilya also believes monarchy to have been originated because of the disorder caused by the rule of 'might is right'. By the time of Kauṭilya, the king was considered to be endowed with superhuman powers and was declared to be like Indra and Yama.

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According to the *Mahābhārata*, when kingship was revived after being once abolished, the king gave an undertaking to the *Brahmavādī ṛṣis* that he would abide by their instructions. Inspite of this, the *Mahābhārata* conclusively conferred divinity on the king.

Bṛhaspati did not believe that there were kings of different grades ; but Śukra graded kings as superior, inferior and mediocre. Manu agreed with the *Mahābhārata* idea.

Bṛhaspati attributed divinity to the function of a king and not to the personality of any particular king. The *Śatapatha* and the *Taittirīya Brāhmaṇas* clearly laid down that before constitutionally acquiring status of a king, the individual wielded no authority whatsoever.

—*VJ* Vol. XII No. 11, Jan. 1964, pp. 10-14 ; No. 12, Feb. 1964, pp. 7-12

Vajpeyi, Raghavendra

ŚĀSANA-VIDHĀNA KE SAṂDARBHON MEN *ARĀJAKA* (*ARĀJAKA* IN HINDU POLITY)

Modern writers on Hindu polity treat the terms *mātsya-nyāya* and *arājaka* as synonyms. But originally *mātsya-nyāya* denoted the anarchy and political chaos before the institution of the state came into existence, while *arājaka* as a technical term was used to denote the non-monarchical or republican form of government. In fact, the only similarity between *mātsya-nyāya* and *arājaka* was the absence of the king. But the Hindu *Dharmaśāstrakāras* were vehemently opposed to non-monarchical form of government and so they equated it (*arājaka*) with *mātsya-nyāya*.

—*NPP* Vol. LXVII Pt. 2, 1963, pp. 155-60

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IX LINGUISTICS AND GRAMMAR

Avasthi, Bachchu Lal
Ṛ SVARA AURA USAKĀ UCCĀRAṆA (THE VOWEL '*Ṛ*' AND ITS PRONUNCIATION)

From a close relevant study of the *Ṛgveda Prātiśākhya*, the *Mahābhāṣya*, the *Vārtika* as well as of the later Sanskrit, Prakrit, Persian and European modifications, we find that our *Ṛkāra* is neither a pure vowel nor a pure consonant; and as such it is *vivṛta* in its vowel part and *īṣatspaṣṭa* in its consonant part. As a whole, '*Ṛ*' should, therefore, be considerd as an *īṣatspaṣṭa vivṛta* letter. Being a mixed letter, it is included among the vowels, because of the predominance of the vowel aspect in it; and it is decidedly wrong to pronounce it with a stress on the *refa*.

According to Patañjali, '*Ṛ*' is lingual in its vowel as well as its consonant aspect. Hence its pronunciation should be lingual which should resemble a palatal sound. *Mūrdhā* is after all a part of the *tālu*. Patañjali probably cosidered a fully palatal pronunciation of '*Ṛ*' to be quite wrong.

'*Ṛ*' of modern Sanskrit has not gone so far away from the '*Ṛ*' of Patañjali that it may be necessary to exclude it from our Sanskrit alphabet.

—*Trip*. Vol. IX No. 4, January 1964, pp. 65-70

Ayyar, K.V. Krishna
TIRUNĀVĀY MĀMĀKAM

Māmākam in Malayalam is the colloquial variant of *Māghamagha* in Sanskrit, *i.e.*, the *Magha* asterism of the month of Māgha. It denoted the festival which was celebrated till 1766 A.D. at Tirunāvāy and is still celebrated at Kumbakonam, Ujjain, Haradwar, Prayāg, etc., once in twelve years, when Jupiter and the Moon meet in Leo in the month of Māgha. When Haidar Ali conquered Malabar, the festival ceased to be celebrated at Tirunāvāy.

The author has given a short history of the observance of this festival in the south.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 665-80

Balasubrahmanyam, M. D.
THE ACCENTUATION OF *ARYA* - IN PĀṆINI AND THE VEDA

The word *arya–* is derived from the root *ṛ* to which is appended the primary derivational suffix *yat*. An analysis of *aryа–* in Pāṇini and the

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Veda leads us to the conclusion that, according to Pāṇini, the vocable *arya*- is a paroxytone meaning 'master' and a 'Vaiśya'. *Phiṭ Sūtra* 1.17 has oxytonised *arya* in the sense of 'lord'. Kātyāyana was aware of the profuse occurrences of the oxytone in the Vedic texts and hence he introduced the accentual note under P. 3.1.103, thereby restricting the meaning of *arya* to 'svāmin'. The paroxytone is not attested in *RV*, *TS*, *SV* and *AV*; it occurs mostly in the Kāṇva and the Mādhyandina recensions of the White *YV*. If Uvaṭa and Mahīdhara were right in interpreting *arya* in *VS* 26.2 as Vaiśya—a sense which Pāṇini has expressly taught for this vocable, will this then suggest the possibility that Pāṇini was familiar with the White *YV* school inasmuch as he knew the Black *YV* School ? The question is why Pāṇini has not taught a separate rule for fixing the *antodātta* in *arya* which has entered the Vedic vocabulary about 61 places ? From the intelligent discussion by Patañjali on the P. *Sūtra* 1.1.1, it follows that in places where Pāṇini distinctly mentions the *Udātta* accent, the acute should be understood. As a matter of fact, the rule *aryaḥ svāmivaiśyayoḥ* is of general nature, its purpose being to teach the significance of the word *arya* ; it should not, therefore, be taken for granted that Pāṇini was completely unaware of the oxytone which has played a prominent role in Vedic lexicography.

—*BDCRI* Vol. XXIII, 1962-63, issued March 1964, pp. 94-100

Banerjee, S. R.

FOLK ETYMOLOGY IN SANSKRIT LITERATURE

Folk etymology is the 'popular transformation of a strange word so as to give it an apparent relationship to another word better known,' *e.g.*, 'sparrow-grass' from Latin *asparagus*, though it has nothing to do with sparrow or grass.

According to the Indian *paṇḍitas* belonging to the old school, '*Paradise Lost*' is the English rendering of *paradeśo naṣṭaḥ* and Asia of *eṣyá* (the land of one's desire) and so on.

In Sanskrit literature, *māṁsa* is supposed to be *mām sa me he* (will eat in the next world) ; and *putra* is derived from *put* and *trai*, because of the idea that the son saves the father from *put*.

Kālidāsa's derivation of the words *umā* and *aparṇā* is folk etymology.

Analogy plays an important part in folk etymology, *e. g.*, an old man said *Rābhaṇa* instead of *Rāvaṇa*, because *bha* occurs in *Kumbhakarṇa* and *Vibhīṣaṇa*

An Arabic and Persian scholar derives the words *mrijā*, *mālika* and *mollā* with the help of the *uṇādi* suffixes to the root *mā*.

—*FL* Vol. IV No. 5, May 1963, pp. 153–56

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Barlingay, S. S.

THEORIES OF LANGUAGE IN INDIAN LOGIC

The Grammar School, as represented by Bhartṛhari, develops the theory of *Sphoṭa*, according to which a sentence is its meaning which cannot be divided into parts, though, as a sound pattern, a sentence can be so divided. It is uniqueness of the sentence which makes it the unit of language.

The logicians distinguished four different factors which lead to linguistic knowledge. These are : (1) knowledge of words, (2) knowledge of the meaning of words and (3) knowledge of the denotative function of words. These lead to (4) sentence meaning or *Śabdabodha*. They also accepted *Āsatti, Yogyatā and Ākāṅkṣā*, which represent the formal factors in a sentence. Unlike the philosophers of the Grammar School, those of the Nyāya and Mīmāṁsaka Schools think that a word alone has meaning.

According to Nyāya logicians, a word has two kinds of meanings, the primary and the secondary. They propound essentially the name theory of meaning, so far as single words are concerned, The Mīmāṁsakas say that words refer merely to class ; the Buddhists hold what is known as *Apohavāda* and the logicians that a word simultaneously denotes an individual, as determined by a class and a form. According to *Nyāyamuktāvalī, Vyakti, Ākṛti* and *Jāti* are to be regarded as the denotative mearing of a word. The Indian logicians have regarded these factors even in a sentence.

Lakṣaṇā, the secondary meaning, is defined as a possible relation with the primary meaning. According to Nyāya logic, the words and phrases possess *Śakti* and *Lakṣaṇā*, the phrases possess *Lakṣaṇā* and *Tātparya* and a sentence possesses *Śabdabodha* and *Tātparya*.

But for its recognition of categories other than *Dravya*, its recognition of *Anvaya, Tātparya, Lakṣaṇā, Ākānkṣā*, and it different levels of object language and metalanguage, the Nyāya theory of language could have been interpreted as a name theory of language, according to which a sentence would be a very peculiar kind of name consisting of several names which, in turn, would be composed of several other atomic names.

—*IPQ* Vol. IV No. 1, February 1964, pp. 24-109

Bhattacharya, Ramasankara

PADAKĀRA KE ARTHA KE VIṢAYA MEN EKA BHRAMA (AN ERRONEOUS MEANING OF THE WORD *PADAKĀRA*)

Pulin Behari Chakravarti's view that, in Patañjali's *Mahābhāṣya*, the authors of the commentaries are denoted by the word 'Padakāra', is errone-

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ous. Chakravarti has quoted the *Mahābhāṣya's* statement '*Na lakṣaṇena padakārā anuvartavyāḥ*. But here the word *padakāra* does not mean *vṛttikāra*. It means *padapāṭhakāra*. Kaiyaṭa and Skandasvāmin also understand *padapāṭhakāra* by *padakāra* and in the *Prātiśākhyas* and the *Aṣṭādhyāyī* too the word *pada* denotes *padapāṭha*.

The commentators come after the authors of the *sūtras*. Hence the question of the latter following the commentators does not arise.

The view that *pada* is a kind of *vyākhyā* (explanation) is also wrong, because the *Ācāryas* of early times have mentioned numerous kinds of *vyākhyā*, but *vyākhyā*, being a kind of *pada*, occurs nowhere.

—*Sod Pat.* Vol. XIV No. 3, July 1963, pp. 165–68

Bhawe, S. S.

ṚGVEDIC PRAVÁT

The word *pravát* is interpreted by Geldner as present participle of √*pru* against the *padapāṭha* which analyses it as a compound. The participle meaning from √*pru* does not suit many of the contexts. The absence of the radical accent and the form *pravantam* show that *pravát* cannot be regarded as pr. part. of √*pru*. Macdonell derives it as *pravát* and takes it to be an abstract substantive with a local sense 'height'. The derivation is acceptable, but the meaning 'height' does not suit all the contexts. A clue is given by Pāṇini 5-1-118. Accordingly, *pravát* would mean anything having 'intensity' or 'excess' of the action with which it is presumably connected in the particular context. In the passages wherein the word occurs in nom. or acc. sing., the meaning is that of a substantive or preferably an adjective showing 'intensity of the action in the context'. In cases where the word *pravát* occurs in acc. plu. gen. sing. plu. and loc. plu. the meaning varies in different contexts ; the meaning 'river' or 'stream' is also applicable in some cases. *Pravát* occurring in inst. case signifies 'a steep' or 'an ascending or descending path'. In case of derivative forms, the sense is 'intensity of the intended action.' Thus Pāṇini 5-1-118 gives a sure clue to arrive at the central idea of the word.

—*IA* (*Third Series*) Vol. I No. 1 January 1964, pp. 31-47

Bhayani, H. C.

A NOTE ON LATE SANSKRIT *DVIRAṬIKĀ*

The word *dviraṭikā* occurs twice in Jambhaladatta's *Vetālapañcaviṁśati* of unknown date, but most probably anterior to the 16th century A. D. Emeneau's note on the word reads as follows : 'It occurs in the phrase *kṛpāṇena dviraṭikāṁ kartayitvā*.' The author translates it as 'dealt

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a sharp blow with his sword', which is admittedly merely a guess. Conceivably the word is based on √*raṭ*, 'to make a noise, crash (as an axe)'. In that case, the words may mean 'giving an echoing stroke with his sword.

Kartayitvā usually means 'having cut', and this weakens whatever meagre value Emeneau's guess has. As these are the only known occurrences of the word under discussion, we have to fall back upon the consideration of the *Vetālapañcaviṁśati* passages wherein it occurs. In those cases, the meaning of *dviraṭikāṁ kartayitvā* seems to be 'cutting these strings or chords'. Later on, Gujarati versions have also the same detail of bringing down the corpse by cutting the strings that held it hanging from a branch of the tree. Accordingly, *dviraṭikāṁ kartayitvā* can mean only 'cutting the chords'. And now, if we remember that Gujarati *doṛḍī* means 'a thin chord or string', we can easily see that *dviraṭikā* is nothing but a Sanskrit back-formation from *doṛḍī* or more exactly its earlier reflex.

—*VIJ* Vol. II Pt. 1. March 1964, pp. 93-95

Bhayani, H. C.

APABHRAṀŚA *UVVIṬṬHA*—'LOST TASTE', 'BECAME INSIPID'

The author has collected about ten passages attesting the word '*uvviṭṭha*' 'lost taste', 'became insipid' or forms allied to it. These passages clearly show that Apabhraṁśa *uvviṭṭha—ubbiṭṭha*, Sanskrit *uddviṣṭa*—, old Gujarati *ubiṭha*—, old Braja-Awadhī. *ubīṭha*—meant 'lost taste', 'became tasteless', 'disgusting', 'loathsome', 'odious', 'aroused strong aversion', etc. The verbal base in NIA was *uvīs–/ubīs*—derivable from Sanskrit *ud+dviṣ–*, Apabhraṁśa *uvvīs*—, *uvviṭṭha*—are paralleled by Apabhraṁśa *pais–*, *puiṭṭha*—and *vais*—, *vaiṭṭha*—(Gujarati *pes*—, *peṭh*—; *bes*—, *beṭh*–).

—*JOIB* Vol. XIII No. 1, September 1963, pp. 17-20

Bhayani, H. C.

STUDIES IN HEMACANDRA'S *DEŚĪNĀMAMĀLĀ*

Eighteen words from Hemacandra's *Deśīnāmamālā* are taken up for consideration. In his critical edition of the text, Pischel had to resort to etymology, the dominant criterion for selecting the reading and had to disregard the munuscript reading in many cases. With the publication of many new Prākrit and Apabhraṁśa texts, it is possible to revise the readings of the *Deśīnāmamālā* in regard to form and meaning.

The words, discussed in detail, are the following :

(1) *Ullova* vs. *Ulloca* (='canopy'), (2) *siṁṭā* vs. *siṁḍhā* ('whistling through nose'), (3) *picca* vs. *pivva*—('water'), (4) *ovaṭṭī* vs. *ovaḍḍhī* ('knot

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of the garment'), (5-6) *civva*—and *civvara*– vs, *cicca*—and *ciccara*—('flat-nosed'), (7-8) *oddaṁpia*–and *oraṁpia*–('destroyed', 'attacked'), (9-10) *osaria*–and *osīa*–('with face downwards', 'with the downcast look'), (11-12) *oggōla*–and *oāla*–('rivulet'), (13-14) *ohaṁsa—and oharisa*—('stone-slab for preparing sandal-paste'), (15-16) *kummaṇa* and *Kurumāṇa* ('withered'), (17) *uluhaṁta*—('crow') and (18) *oluṁpaa*—('turn-spit').

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 51-56

Chapekar, N. G.

MANYU

The word *manyu* which occurs in the *Ṛgveda* is derived from the root *man* 'to think'. *Manyu*, therefore, means the product of a thinking process. Kṣatra denotes physical strength, Saha is the power of endurance and *manyu* is firm determination. In later Sanskrit, *manyu* means anger. But fury or vehemence is the proper meaning of the *Ṛgvedic* word *manyu*. It seems the personification of *manyu* was in the offing. Eventually it was deified and two whole *sūktas* (10.83, 84) were devoted in praise of the god Manyu. It is remarkable that there is no indisputable reference to Manyu in the 3rd maṇḍala. It cannot be denied that there is not much difference between the hitherto accepted meaning of *manyu* and the one suggested here. Resoluteness and fury—cause and effect—are often identified in casual parlance.

-*PO* Vol. XXVII Nos. 1-2, January-April 1962, issued July 1963, pp. 45-49

Dave, T. N.

UPAKRAMA-UPASAṀHĀRA—AS A CRITERION FOR TEXTUAL INTERRETATION

Tātparya is the meaning intended to be conveyed by the speaker. The very crux of the *vākya* is *ākāṁkṣā* (expectancy). No *vākya* is expected to express more than one *artha*, *prayojana* or relation (*saṁbandha*). When the *śabdākāṁkṣā* has been fully satisfied, a full *vākya* can join with another full *vākya* by the process of mutual expectancy. The *vākyas* joined in this way give rise to a *mahāvākya* and its constituent *vākyas* are called *avāntara-vākyas*.

Upakrama and *Upasaṁhāra* together constitute the first criterion for deciding the *tātparya* of the *vākyas*. Though the word *upakrama* means 'the beginning, yet every beginning is not an *upakrama*'. It often happens that the main topic is introduced through a story or a question. *Upasaṁhāra* constitutes the final recapitulation of all threads of discussion.

By the expression *upakramopasaṁhāra* we have to understand the agreement, in substance, of both these parts of the *vākya*. This agreement

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of *upakrama* and *upasaṁhāra* is also called the *ekavākyatā* of the two. The *ekavākyatā* of the *upakramopasaṁhāra* gives us firm hold on the *tātparyārtha* of the *vākya*. When the *mahāvākya* is very big and its *upakrama* and *upasaṁhāra* are very far flung, we are often reminded of the *upakrama* in the midst of the discussion to reassure that the main thesis has not been lost sight of. This is known as '*madhye parāmarśa*'.

—*SPP* Vol. IV No. 1, Feburary 1964, pp. 4-17

Ghosal, S. N.

THE ASPIRATE *Ḥ* AFTER THE ANUSVĀRA AND ITS TRANSFORMATION IN PRĀKRIT

In Prākrit, the sound *h* sometimes becomes changed to *gh* when it comes after the *Anusvāra*. This kind of development of *h* is very old and goes back to the days of the Aśokan edicts. The aspirate sound *h* is also a modification of the sound *bh* when the former comes only after the class-nasal *m*. The exclusive appearance of these forms in the Kālsi, Dhauli and Jaugaḍa versions possibly suggests that the phenomenon is a peculiarity of speeches belonging to the Eastern and Northern regions. The tendency *mha>mbh* is a distinctive feature of the east, where it originally sprouted. Pischel has noticed the modification of the sound *nh* to *ndh* in the Pkt. dialects like Māh, A Māg. and Jaina Māh. The change of *mh* to *mbh* is also noticed in the dialects like A Māg. Jaina Māh. and Ap. As A Māg. is an eastern speech and shares much of the peculiarities of the eastern dialect Māg., the author suggests that the development of *mh* to *mbh* and consequently of *nh* to *ndh* is a fundamental characteristic of the eastern dialect. Once this phenomenon was noted in the religious texts, for which Pischel's citation bears unmistakable evidence, this got wide approval from the composers of the other Pkt. dialects. This perhaps explains the appearance of the phenomenon in the western speeches like the Māh. Jaina Māh. and Western Ap.

The sound *h* which is guttural according to Pāṇini, when comes immediately after the *Anusvāra*, perhaps lends a guttural colouring to it which is pronounced like the guttural *ṅ*. When it happens, the aspirate *h* stands immediately after the guttural nasal *ṅ*, which is, in fact, a product of development from the same very *Anusvāra*. Such a situation becomes a pre-condition to the development of *h* to the sonant aspirate of the guttural group, *i.e.*, *gh*. Here evidently one finds the operation of the same rule, which is responsible for the transformation of *h* to *dh* or *bh* consequent on its appearance (*i.e.*, the appearance of *h*) after the dental nasal *n* or the labial *m*, respectively.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 214-19

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Hota, Siddheshwar

ON THE NIA ELEMENT OF *TRIKĀṆḌAŚEṢA*

On critical examination and comparative study of the relevant texts of the *Trikāṇḍaśeṣa*, a Sanskrit dictionary compiled by Puruṣottama Deva (15th cen.), the author has found about one hundred vocables with new formative-colour which prove the ennobling influence of NIA dialects and languages over Sanskrit and Prākrit.

This study, according to the author, demonstrates the changing character of Sanskrit language during the various stages, specially the Avahaṭṭa and Post-Avahaṭṭa periods.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 5–16

Iyer, K. A. Subramania

BHARTṚHARI ON *VYĀKARAṆA* AS A MEANS OF ATTAINING *MOKṢA*

In the history of the available literature of the Pāṇinian system of Sanskrit grammar, the works of Bhartṛhari come after the *Mahābhāṣya*. The literature that must have existed between Patañjali and Bhartṛhari has, unfortunately, not been recovered. The *Vākyapadīya* consists primarily of verses and is divided into three Kāṇḍas. Bhartṛhari, referred to as a Mahāvaiyākaraṇa, occupies a high position in the history of *Vyākaraṇa*. Not only has he written a commentary on the *Mahābhāṣya*, but his *Vākyapadīya*, although not written in the form of a commentary on the *Mahābhāṣya*, is a study and interpretation of it. Of course, as the distance between Patañjali and Bhartṛhari is great, the *Vākyapadīya* shows the influence of the development of Indian thought during this long period. For the purpose of this paper, the *kārikās*, the *Vṛtti* thereon and the quotations occurring in the *Vṛtti* are all considered as propounding one doctrine.

Bhartṛhari holds that the purification of the word is the means to the attainment of the Supreme Self. He who knows the essence of its activity attains the immortal Brahman. Thus, what is meant by *sāyujya* is the attainment of the Supreme Brahman. According to Vṛṣabhadeva, Bhartṛhari, in proclaiming the attainment of Brahman to be one of the aims of grammar, is only repeating what Patañjali had already done.

The fundamental doctrine of the work of Bhartṛhari is *Śabdādvaita*, the concept that the ultimate Reality is of the nature of the world. This doctrine may be briefly stated as follows :

Brahman, the ultimate Reality, exists in two states : in knowledge (*vidyā*), it is in an undifferentiated state and in nescience (*avidyā*), it is in a

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differentiated state. In the differentiated state, it appears in many forms : as the substance and attribute (*dharmin* and *dharma*) as the present, past and future, as the objects in which the universal inhere, as objects which differ from one another and as objects which are identical with one another. But the Reality is beyond all these differentiations ; it is one and remains so even in the state of differentiation. It has powers which led to these differentiations and which cannot be defined as being identical with it or different from it. Nescience is the source of all these powers and it is, therefore, the cause of all differentiation, just as knowledge means unity and the removal of differentiation.

Brahman is of the nature of the word, because all its products and all phenomena are intertwined with the word. So the source of all of them must be of the nature of the word. It is the word which appears as a multiplicity of objects. That is why all objects can figure in the cognition produced by words. Knowledge in which objects figure is expressed in words. So knowledge is also of the nature of the word.

The author concludes, on the basis of the passages quoted by him, that, whether the goal be the attainment of divine happiness or liberation, it is only the *Vaiyākaraṇa* who can reach it. He quotes a passage from *Vṛtti* on I. 120 to the effect : 'Those persons in whom correct speech exists in a greater measure, in them also resides, in a greater measure, the holy form of the Creator'. We are further told that as long as the grammarian is still alive, this holy lustre is as though hidden under a vessel. But as soon as he dies, it merges into the great Word-Principle, its own source and the source of everything else.

—*Br. V.* Vol. XXVIII Pts. 1–2, May 1964, pp. 112–31

Lesny, V.

THE STAGE OF DEVELOPMENT OF THE PRĀKRIT OF BHĀSA'S DRAMAS AND HIS AGE (TRANSLATED FROM GERMAN BY S. N. GHOSAL)

Bhāsa's Prākrit is later than that of Aśvaghoṣa, but earlier than that of Kālidāsa.

In the Prākrit of Aśvaghoṣa we do not find anywhere the elision of, the consonants, while in Bhāsa's Prākrit the consonants *k, g, c, j, t, d, p, b, v* and *y* are elided between vowels, though not so frequently as in the Prākrit of Kālidāsa.

The sound *y* in the initial position never becomes changed with *j* in Aśvaghoṣa, but in Bhāsa this is very common. The modification of a surd to sonant happens in Aśvaghoṣa only for once, but in Bhāsa this change is quite frequent.

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In the Prākrit of Aśvaghoṣa we never find the change of the dental *n* to the cerebral one as we do in Bhāsa. In Bhāsa the consonant group *iñ* has been treated in a way different from that in which it has been treated in Aśvaghoṣa.

Simplification of the assimilated consonant groups is more frequent in Bhāsa than in Kālidāsa. The second group *ry* becomes transformed into *yy* both in Aśvaghoṣa and Bhāsa ; but later it becomes modified to *jj*.

In Śaurasenī only the form *attāṇaaṁ* is valid ; in Bhāsa one finds *attāṇaṁ*. The nominative plural of the first person pronoun appears as *vayam* in Aśvaghoṣa's Śaurasenī, while in Kālidāsa's Śaurasenī the form *amhe* appears. Bhāsa has three forms; *vayam*, *vaam* and *ahme*. According to the author, Bhāsa should be placed in the first half of the fourth century A. D.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 48-53

Miller, Roy Andrew

THON-MI SAMBHOṬA AND HIS GRAMMATICAL TREATISES

Two early grammatical treatises are in Tibet and in the West, generally attributed to a person known as Thon-mi Sambhoṭa, the *Lunston-pa rtsa-ba sum-cu-pa* (hereafter : SCP; its pseudo-Sanskrit title=*Vyākaraṇa mūla trimśat) and the Rtags-kyi-hjug-pa* (hereafter : RKHP=*Vyākaraṇa liñga batāra*). There is no reason to doubt the considerable antiquity of either the SCP or the RKHP texts as such, even though their attribution to Sambhoṭa cannot be maintained. They do not appear to be of the same date. In the case of the SCP, it is not by any means a completely homogenous work composed by a single person at one point of time. It is difficult to understand how Thon-mi Sambhoṭa and the texts now generally attributed to him, could have escaped notice in the SSBP (*Sgra-sbyor bam-po gnis-pa*) and its Colophon, had they and their presumed author then enjoyed anything resembling the positions of unquestioned and even supernatural authority that both came to enjoy in later centuries. The two texts, SCP and RKHP, clearly represent several decades of attempts at grammatical description and normative orthographic statements, reaching as they do from early times down to post-reform standarized Buddhist translation language (all of the RKHP) and including metrical paraphrases of materials drawn from, or closely allied to, the SSBP.

—*JAOS* Vol. 83 No. 4, September-December 1963, pp. 485-502

Mishra, Muralidhara

LAKĀRĀRTHAVICĀRAḤ (A DISCUSSION ON THE MEANING OF *LAKĀRAS*)

The *Lakāras* show tenses like present, past and future. Patañjali has discussed the nature of time in the *Mahābhāsya*. Kaiyyaṭa and

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Nāgeśa have elaborated this theme in their commentaries on the *Mahābhāṣya*. Bhartṛhari has thrown further light on it by describing it as the power of *Śabdabrahma*. Nāgeśabhaṭṭa has interpreted time according to the doctrines of the *Yogaśāstra*. The author has discussed all these matters in the present article and, in particular, dwelt upon the different view points regarding *pravartana*, the meaning of the *liṅ lakāra*.

—*SS* Vol. XVIII No. 4, Samvat 2020, pp. 1-16

Misra, Akhilesh

BHĀṢĀ-ŚĀSTRA KE SAMAIKYA SŪTRA (SOME UNIFYING PRINCIPLES OF PHILOLOGY)

A study of philology enables us to identify place-namas and is helpful in solving many problems of ancient history and culture.

Many foreign authors have taken Aryan and Dravidian languages as the basis of difference between northern and southern India. But there are many Aryan words in the languages of the South, such as Telugu. Scholars like Narayan Rao have shown that the language of the Andhra region is the sister of the *Paiśācī-Sanskrit*. On this basis, some of affinity between Panjabi and Telugu may also be traced. Many words of European languages in different countries bear a close similarity with each other, and quite a few of them, with Sanskrit words.

In this way, the study of philology can also help to bring about unity among nations.

—*Trip*. Vol. IX No. 1, October 1963, pp. 57-64,72,

Muni Buddhamalaji

BHĀRATĪYA BHĀṢĀON KO JAINA SĀHITYAKĀRON KĪ DENA (CONTRIBUTION OF JAINA AUTHORS TO INDIAN LANGUAGES)

Jaina authors generally chose the language of the people for communicating their ideas. The *āgamas*, *niryuktis*, *bhāṣyas* or *cūrṇis* were written in *Prākrit* language. In Sanskrit language, we have the well-known work *Tattvārthasūtra* of Umāsvāti and different commentaries on it written by Siddhasena, Haribhadra, Yaśovijaya, etc. Authors like Haribhadra started writing Sanskrit commentaries on the *āgama* works written in Prākrit. Grammatical works like *Hemaśabdānuśāsana*, *Malayagiri Vyākaraṇa*, etc., were also written in Sanskrit by Jaina authors. Many Jaina authors have also contributed to the field of poetry, drama, didactic poetry, lexicons, etc. Joyindu (Yogīndu), Svayambhū, Puspadanta, Kamkāmara and other Jaina authors wrote their works in Apabhraṁśa.

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The author goes on to enumerate a large number of important Jaina works written in regional languages of India.

Thus the Jaina authors have significantly contributed to the growth and development of different Indian languages.

—*Sod. Pat.* Vol. XV No. 2, April 1964, pp. 105-29

Nolle, Wilfried

SANSKRIT AND TAMIL GRAMMARS

Father Heinrich Roth had compiled the first Sanskrit Grammar in a European language, which remained in the form of a manuscript. Roth's work continues to exist only in the book *China Illustrata* of Father Kircher. The original ms., according to Lachariae, is either lost or misplaced.

J. E. Hanxleben also wrote a Sanskrit Grammar in Latin. This too was never published. This work was used by Paulinus who published his Sanskrit Grammar in Rome in 1790.

Bartholomaus Ziegenbalg compiled a dictionary of Tamil language which appeared in 1716 in Halle an der Saale. This work was the beginning of Indian philology in Europe.

J. P. Fabricus publisned *A Malabar and English Dictionary* in 1779 with the help of Chr. Breithaupt. Expanded version of this work appeared in 1897. In 1834 Rottler wrote smaller Tamil Dictionary and two years later, Renius wrote Tamil grammar. The *Outline of the Tamil Language* by Karl Graul was published in 1855. The last German grammar of the language of Tamilnad, *viz.*, *Praktische Grammatik der Tamilsprache* by Hermann Beythan was published during the Second World War.

—*CF* Vol. VI No. 2, January 1964, pp. 51-55

Norman, K. R.

MIDDLE INDO-ARYAN STUDIES IV

1. *Pā-tanu*—'few'

Discussing *tanu*, the author refers to the *Pāli Tipiṭaka Concordance* Vol. II p. 206 as listing *te tanūhi tanutarā lokasmiṃ ye evam āhaṃsu* (Mi 498).

2. AMg *bila*—'salt'

AMg *bila-* (or *vila*) 'a kind of salt'—is found in the phrase *bilaṃ va loṇaṃ ubbhiyaṃ vā loṇaṃ*. (Āyār. 11.1.6.6 translates 'fossile salt' clearly taking *bila* in the sense of 'hole'.

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The word, however, occurs in Pāli also in combination with *ubbhida* in a list of types of salt at *Vinaya* I. p. 202. Here Buddhaghoṣa glosses *bilan ti sabbasambharehi saddhiṃ pacitaṃ, taṃ rattavaṇṇaṃ*. Rhys Davids translates 'kitchen salt' and Miss Horner 'culinary salt'. In a footnote Rhys Davids suggests the derivation <Skt *viḍa–*, and he is followed in this by the PTS Dict. Confirmation of this etymology is given by the occurrence of the phrase in Dasav. VI, 18. It is possible that we are to see this same meeting of *bila* in Utt. XXIV, 17-18.

3. Pkt. *loḍha–* 'pestle', rolling pin'

In this treatment of Skt. *lubh–* 'to disturb', Burrow dealt with forms derived <**leus-t–* and quoted in a footnote "Cf. also Deśī *luṭṭha–*'fragments of brick,' <**luṣṭa-*". There is, however, another word claimed as deśī in PSM which can, with some certainty, be connected with **leus-t–*, namely *loḍha-*in the sense of 'stone used for pounding.' The word in this sense is not claimed as deśī by Hemacandra, and AMg Dict. gives a derivation from Skt. *loḍha–*, which is not included in MW.

4. Pkt. *kūva–*'call (for help)'

The word *kūva–* occurs in DNM 2.62. From an examination of the use of the word and its derivatives in literature, however, it seems clear that the original meaning was 'call' and then 'call for help,' and the meanings given by Hemacandra are either based upon misunderstandings of literary usages or represent genuine semantic developments not at present attested. The associated verb *kūvai* occurs in Utt. XIX. 54 as a present participle *kūvanta*, and is explained as *kūjanta*.

The past participle passive of *kūvai* is found in both simple and compounded forms. Some semantic development is already traceable in *kūviyabala–*'an auxiliary army,' *i.e.*, one called to help (Nāyā 18.140), and the samē idea of 'summoned to help' is seen in the occurrence of *kūviya–* in the sense of 'one who helps another in recovering stolen property.

The noun *kūva–* occurs in Nāyā 16 and N. V. Vaidya translates 'rescue'. The author would suggest, however, that the translation 'come to my call (for help)' makes very good sense here.

The word occurs in the form *kūvāra–* in Apabhraṁśa, where the basic meaning of 'call' is still clearly retained. It is interesting to note that the identical semantic development 'coo (of birds)'>'cry out'>'call for help' occurs in the case of Dravidian *kū–*. Since the IA and Dravidian words are clearly both of onomatopoeic origin, probably nothing more than independent parallel development should be seen here.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 208-13

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Perrin, J. M.

L'AFGHON, DIALECTE INDO-ARYEN PARLE AN TURKESTAN (THE AFGHON, INDO-ARYAN DIALECT SPOKEN IN TURKESTAN)

The author has studied a particular Indian dialect spoken in the regions of Regar, Gissar, Sahrinau in Tajikistan and Pahtaabad Hanaka, Denau, Surchi, Sary-Asiya in Uzbekistan along the river Surkhan-darya. This language is different from Pashtu and is akin to Indo-Aryan. The author has traced a large number of Hindustani words in this language, a list of which he has given in his paper. He has concluded that the speakers of this language were people from North India who settled in Turkistan sometime back. Among their legends, he has noted in particular that of the king Sanovar and his wife Gul.

—*BEFEO* Vol. LII, Fasc. I, pp. 173-181 1964

Rosane Rocher

THE TECHNICAL TERM *HETU* IN PĀṆINI'S AṢṬĀDHYĀYĪ

Professor Renou, following the lead of the Indian commentators and also of Böhtlingk's, arrives at atwofold definition of the term *hetu* : as a technical term, *hetu* indicates the agent of the causative form of a root ; as a *laukika* term, *hetu* has the general sense of 'cause'. However, if we examine the way in which Pāṇini uses the term, we are led to the conclusion, first, that there is not a single *sūtra* in which the agent of the causative verb is actually called *hetu*, whereas, in several instances, this agent is explicitly referred to by the normal technical term for the agent, namely, *kartṛ*. Next, it becomes equally clear that the term *hetu* is used when speaking of causative and of non-causative clauses as well, without there being any reason to speak of a technical term in one case, and of a *laukika* term in the other.

The author points out that agent of the causative is also called by Pāṇini as *kartṛ*. It is concluded that Pāṇini, when speaking of *kartṛ*, has in view the agent of non-causative sentences and of causative sentences as well. The writer also points out that *hetu* is also a technical term indicating as basic element of the action as any other *kāraka* without any difference whether the action is expressed by a causative or a non-causative verbal form.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 31–40

Sastri, Kapila Deva

BHARTṚHARI'S DISCUSSION ON *SĀMĀNĀDHIKARAṆYA*

In the two phrases *viraḥ puruṣaḥ* and *rājñaḥ puruṣaḥ*, the relation between the first and the second word is that of an attribute and a subs-

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tance. Then why is it that in the first instance, the attributive word has the nominative case and in the second, the genitive ?

The question arises how the nominative case, which does not express any relation can indicate the relation of attribute and substance. To this, it may be rejoined that the addition to the basic sense of the attributive word occurs only when it forms part of a sentence or phrase, and not when it stands alone. In the oblique cases, however, an additional sense automatically attaches itself to the attributive word, irrespective of whether it stands alone or in a sentence. In the phrase *rājñaḥ puruṣaḥ*, the attributive *rājñaḥ* does not convey merely its basic sense of 'king', but of something belonging to or related to the king. Hence the use of the genitive case. Bhartṛhari also states that words which have the relation of quality and the possessor of the quality (*guṇaguṇibhāva*), or of substance and its owner (*svasvāmibhāva*), or of part and the whole (*avayavāvaya-vibhāva*) are always put in different cases. Only such words as signify their basic sence and refer to the same substance are placed in apposition with one another, as in the phrase *vīraḥ puruṣaḥ*.

In the *vīraḥ puruṣaḥ*, there is *sāmānādhikaraṇya* which means that the two words or their meanings must refer to two objects which reside in the same substratum. The writer discusses the question of *sāmānādhikaraṇya* in detail on the basis of the theory propounded by Bhartṛhari.

—*Br. V* Vol. XXVIII Pts 1–2, May 1964, pp. 41-54

Sharma, Dasharatha

ŚODHAṬIPPAṆA (RESEARCH NOTE)

Kavi Laksmana racita 'Nemināhacariu' kā Gonandanagara aura usamen racita Vyākaranagrantha (Town of Gonanda and a grammatical work in Nemināhacariu of the poet Laksmana).

The author refers to the *praśastis* of several works in the apabhraṁśa published by Paramānanda Jain. One of them is the *praśasti* of *Ṇemiṇāhacariu* of poet Lakṣmaṇa.

This poet belonged to the town of Goṇanda in Mālavā and has alluded to a grammatical work written by a preceding poet which has not been identified as yet.

The author takes 'Goṇanda' to be a corrupt form of 'Gonaddha' or 'Gonarda', which was situated between Vidiśā and Ujjayinī. As it was also the birth-place of Patañjali, the author identifies the preceding poet of Lakṣmaṇa and his grammatical work with Patañjali and his *Mahābhāṣya*, respectively.

—*Ane.* Vol. XVI No. 5, December 1963, pp. 228-29

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Upadhyaya, Sabhapati

ŚABDAMĀŚRITYA VYAVAHĀRAPATHAMĀGATĀNĀM LIṄGĀNĀM NIRṆAYAḤ (THE DETERMINATION OF THE GENDERS OF WORDS ACCORDING TO USAGE)

From the *sūtras* of Pāṇini and the *Vārttikas* of Kātyāyana, it appears that the *liṅga* means the *prātipadika*. Patañjali has discussed this topic while commenting upon the *sūtra striyām*. After examining many views, the author has shown that the states of *upacaya*, *apacaya* and *madhyama* correspond, respectively, to the masculine, faminine and neuter genders. Although these states are present in everything, yet the gender is determined by the intention of the speaker, Usually the gender of words is decided with reference to the usage. This view of the *Mahābhāṣya* has been elaborated by Bhartṛhari in the *Vākyapadīya*. While discussing the quotations from these works, pertaining to this matter, the author has also examined the views of the Nyāya, Mīmāṁsā, etc.

—*SS* Vol. XVIII No. 3, Samvat 2020, pp. 1-12

Venkatarayacharya, K

'ABHANGAVITHALA' NĀMNO NIRVACANAM (THE ETYMOLOGY OF THE NAME 'ABHAṄGAVITHALA'

According to scholars, the word '*abhaṅga*' refers to the bendless pose of the deity. Probably the deity at Pandharpur is called '*abhaṅga*', because it was never broken or destroyed by any person. This etymology of the word '*abhaṅga*' also deserves consideration.

—*PO* Vol. XXVII Nos. 1-2, January-April 1962, issued July 1963, pp. 36-38

Windekens, A. J. Van

ÉTUDES DE PHONÉTIQUE TOKHARIENNE V (STUDIES IN TUKHARIAN PHONETICS V)

The author has discussed the treatment of *schwa secundum* (reduction of small vowel) in the Tukharian language. He has studied this phenomenon in the words *nätsw*, *sne*, *wnisk*, *slākkar*, *kät*, *släpp*.

He has also discussed the change of Indo-European **u* in Tukharian *y* before Indo-European **e*, **i*, **é* and pointed out, with reference to a large number of illustrations, that it is very frequent in this language.

—*Orb*, Vol. XII No. 2, 1963, pp. 463-68

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Yasuaki Nara

ON THE *'SO'HAM'*, *'SA TVAM'*, ETC., IN THE BUDDHIST (HYBRID) SANSKRIT

In the Buddhist (Hybrid) Sanskrit, we often meet a demonstrative pronoun *sa* conjoined with another pronoun, especially a personal one. The idiom 'so'ham' (*'sa tvam'*, *'te vayam'*, etc.) indeed occurs in not a few texts and seems to show various usages and functions. In Sanskrit, including the Vedic, *sa* functions to give an emphatic sense, but in majority of cases, it is to be taken as a sort of conjunctive particle expressing the meaning of conclusive or consecutive.

Contrary to this, in Pāli, only the emphatic use of *sa* appears to have been noticed, although the conjunctive sense should sometimes be admitted.

The same can be said regarding certain passages in Buddhist (Hybrid) Sanskrit, which show very much Pāli-like style.

The author quotes some passages to show that *'sa khalv' ham'* is very common in which the lingering demonstrative sense (that I) cannot be denied. It is, however, to be noted that *sa* has at the same time the meaning of conjunctive as, in fact, the corresponding passages prove it by putting *'iti'* or *'tato'*.

In some cases, co-existence of the demonstrative and conjunctive sense is also found.

In brief, the following meanings can be noted : (a) Conclusive (consecutive). This sense is predominant. (b) *sa* occurs where no conjunctive sense is required. Since it appears mostly in the beginning of a conversation or thinking introducing new things, it may be said introductory. (c) At times *sa* appears where the usual construction requires *evam*, for instance, *'so' ham viditvā'* would mean 'thus pondering'. (d) There are instances in which *'sa'* seems to import various temporal meanings such as 'and now', 'yet now', 'at that time', etc.

—*JIBS* Vol. XI No. 2, March 1963, pp. 32-38

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X LITERATURE AND RHETORICS

Agrawala, V. S.
DEVĪ-MĀHĀTMYA OR THE GLORIFICATION OF THE GREAT GODDESS

The Goddess (*Devī*) represents the metaphysical principle of power, the transcendent source and support of all creatures and creation, as propounded both in the Vedas and in the Purāṇas.

The ever-raging *daivāsura* conflict is the keynote of the *Devī-māhātmya* in which the *Devī-caritra* is conceived of as in three parts :

(1) The *Pūrvacaritra* against Madhu and Kaiṭabha relates to the plane of the mind of the Psychic man. (2) *Madhyamacaritra* against Mahiṣa relates to the plane of *prāṇa* or the Vital man and (3) *Uttaracaritra*, against Śumbha and Niśumbha, etc., relates to the *pañca-bhūtas* of the Physical man.

In the *Pūrvacaritra*, when the Great Goddess, who existed in *Nidrā* in the body of Viṣṇu was involved, she left him and exercised her infatuation on the minds of Madhu and Kaiṭabha when Viṣṇu killed them. The meaning is clear ; Viṣṇu as the supreme principle of *Sattva* compelled both *rajas* and *tamas* to submit to his ordinance.

In the *Madhyamacaritra*, there is an elaboration of the theme of a grand conflict between the powers of light, retreating for a time against the powers of darkness getting ascendance for a while which are finally broken with the assistance of the higher divine principle. It is symbolised as the Goddess killing the demon Mahiṣāsura. *Mahat* overcome by *āsuric* darkness is Mahiṣa.

In the *Uttaracaritra*, the battle with Śumbha and Niśumbha represents the psychological complex, that with Caṇḍa-muṇḍā the doubts and fluctuations in deciding about actions, and that with Raktabīja, struggle against the person whose birth is from the blood.

The essence of the *Devī-māhatmya* is found in the several *stotras* embodied in the text. In one *stotra*, the Great Goddess is invoked as *Viṣṇumāyā*—his supreme *Śakti*. The first dominant manifestation of *Viṣṇumāyā* is conciousness; and once the *Devī* is conceived as consiousness,

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all the faculties of the soul and the forms engendered in matter become identified with her power.

The *Pūrva-caritra* corresponds to the plane of *sattva*, the *Madhyama* to that of *rajas* and the *uttara* to that of *tamas*.

—*UB* Vol. X No. 2, August 1963, pp. 13-31

Agrawala, V. S.

SANSKRIT, THE WISH-FULFILLING MOTHER OF WISDOM AND CULTURE

Sanskrit is said to be the language of divine inspiration. It is primarily the language of esoteric knowledge, comprises the knowledge of the creative process of the cosmos and preserves the secret of cosmic mystery. That is the highest value of Sanskrit tradition as preserved in the Vedas and elaborated in the Brāhmaṇas, Upaniṣads, Epics and Purāṇas. The underlying unity behind this vast literature is distinguished by a symbolism which is the sheath of mystical meanings relating to the metaphysics of universal creation.

Scholars are trying to interpret this supreme literature, but the problem is not solved. It is of understanding the metaphysical thought in which the cosmic creative process is clothed in an esoteric style by conscious effort.

Ṛgveda holds the key of Sanskrit esoteric and mystical knowledge. The Universe is made manifest by an *ardha* of *Brahman;* the other *ardha* is an unknown symbol. Mind (*manas*), Life (*prāṇa*) and the Five Elements (*Pañca Bhūtas*) are the seven sons of the manifest *ardha*, and they constitute the seed of all creation (*Bhuvanasya retaḥ*). Fire and Water are two facets of the one Power which is the propelling force of Infinite nature. Greek mythology and Indian symbolism conceived of the elements of Fire and Water as those in which the active and passive productive powers of the Universe respectively existed. These truths hold good both in the macrocosm and in the microcosm.

Sanskrit Literature is cast in the mould of mythical stories, legends and narratives, but they aim at stating the cosmogonic truths. That is the mission of Sanskrit.

—*Pra.* Vol. IX No. 1, October 1963, pp. 3-9

Ahmad, Aziz

EPIC AND COUNTER-EPIC IN MEDIEVAL INDIA

Muslim impact and rule in India generated two literary growths; a Muslim epic of conquest, and a Hindu epic of resistance and of psycho-

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logical rejection. The two literary growths were planted in two different cultures; in two different languages, Persian and Hindi, in two mutually exclusive religious, cultural and historical attitudes, each confronting the other in aggressive hostility. Each of these two literary growths developed in mutual ignorance of the other. The Muslim and the Hindu epics of Medieval India may be described as epic and counter-epic.

Among the Muslim Epic of Conquest, we have Amīr Khusrau's *Miftāḥ al-futūḥ*, his historical narrative, *Khazā' in al-futūḥ*, his another epic *Āshiqa*, his another work *Nuh Sipihr*, his last epic narrative *Tughlug Nāma;* Iṣāmī's *Futūḥ al-salāṭīn*, Āzurī's *Bahman Nāma* and Muhammad Jan Qudsī's verse rendering of the *Bādshāh Nāma* of Lāhorī.

Among the Hindu Epic of Resistance, we have *Pṛthvīrāja Rāso* of Cand Baradāī, Pṛthvīrāja-vijaya, probably composed by Jayanaka, *Hammīra Mahākāvya* of Nayacandra Sūrī, Padmāvata of Malik Muhammad Jāisī and the *Granthāvalī* of Kavi Bhūṣaṇa.

JAOS Vol. 83 No. 4, September-December 1963, pp. 470-76

Alsdorf, L.

THE *ĀKHYĀNA* THEORY RECONSIDERED

In the *ākhyāna* theory, the Jātakas occupy a kind of key position. The redactors of the Pāli canon included in it the Jātaka *gāthās* only; the prose was from the beginning a commentary an *Aṭṭhakathā*, which was lost, and replaced by the comparatively very late *Atthavaṇṇaṅā.*

The *Uttarajjhāyā* is mostly in verse. Each of the legendary chapters is, by no means, a homogeneous composition. The *Āryās* therein can be regarded as secondary additions. The Jain material thus confirms the existence of the old literary type called *ākhyāna* by Oldenberg.

Speaking of the legend spell in the *Ṛgveda*, the author says that its two parts, the tale and the appended spell, may theoretically be composed by the same poet at the same time, but it is at least equally possible that an existing story, that existing *ākhyāna* verses, are secondarily put to magical use, are converted into a charm by subsequent addition of the spell.

It may suggest to us that old *ākhyāna* verses, quoted from the store of popular *ākhyāna* poetry, were put to magical use by the secondary addition of an appropriate spell, and what was incorporated into the *Ṛgveda* was not an original *ākhyāna* but this secondary magic combination. This magic *sūkta* might, and probably would, be recited, like any other *Ṛgvedic sūkta*, without the prose portions.

Oldenberg's *ākhyāna* will perhaps be considered more acceptable, if it is modified to mean that we have in the *Ṛgveda* a certain number, not of

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original *ākhyānas*, but of *ākhyāna* stanzas quoted for special reasons and in some cases and in various ways adapted to their new *Ṛgvedic* setting.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 195-207

Bhattacharya, Bhabatosh

STUDIES IN *DHARMAŚĀSTRA* (ANCIENT PERIOD)

The medieval digests of Eastern India are indebted to the *Rāmāyaṇa*. It has been quoted by *Dānasāgara*, *Hāralata*, *Smṛti-ratnākaras*, *Dānakṛtyā*, *Śrāddhakṛtyā*, *Śuddhi* and *Rājadharma-kaustubha*, among others.

The *Matsyapurāṇa* is concerned with the peculiar gift of thirty kinds of *kalpas* made of gold. The *Dānasāgara* of Ballālasena has utilised it in its 44th chapter called *Kalpadānāvarta*.

P. V. Kane and R. C. Hazra have utilized the *Dharmaśāstra* contents of *Viṣṇudharmottarapurāṇa* in their respective works, *History of Dharma-śāstra* and *Studies in Purāṇic Records on Hindu rites and customs*. Kane has found in the *Viṣṇudharmottara* several chapters dealing with matters of *dharma*. Hazra has taken notice of the fact of common contents of *Viṣṇu-dharmottara* and other *Purāṇas* and *Dharmaśāstra* works. But this *purāṇa*, though less authoritative than *Manusmṛti*, *Yājñavalkyasmṛti*, the *Rāmāyaṇa* and the *Mahābhārata*, has shared their good fortune of being quoted directly in the digests, obviously because this text has remained untampered throughout the last millennium.

Kane has found several quotations from Devala in *Aparārka Smṛti-candrikā*, *Mitākṣarā* and *Haradatta*. Devala appears to have flourished about the same time as the great jurists, *Bṛhaspati* and *Kātyāyana*. He has been quoted by *Dānasāgara* and *Śuddhitattva*.

Dānasāgara contains a fair number of quotations from *Yogi-Yājñavalkyasmṛti*, *Yogi-Yājñavalkyasmṛti* being different from the famous *Yājñavalkyasmṛti*. The five groups of quotations in the *Kṛtyaratnākara* of Caṇḍeśvara are indentical with the first five among the six groups in the *Dānasāgara*. The *Gṛhastharatnākara* quotes the *Yogirāja* not fewer than thirty times.

Varṣakṛtyakaumudī and *Śuddhikaumudī* of Govindananda contain, one quotation each, from the *Yogirāja*.

Kane has found an *Agastya-* or *Agastisaṁhitā* mentioned in *Kālaviveka* of Jīmūtavāhana and Aparārka. One *Agastyasaṁhitā* has been edited and published by Hitavādi office, Calcutta. It does not contain the quotation of Agastya in the *Kālaviveka* and Aparārka; it is an authoritative treatise in

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continuous *anuṣṭubha* metre and is quoted by Hemādri, Govindanātha and Raghunandana.

—*IS* Vol. V No. 3, April-June 1964, pp. 275-81

Bhattacharyya, Sivaprasad

BHOJA'S *RASA*-IDEOLOGY AND ITS INFLUENCE ON BENGAL *RASAŚĀSTRA*

Bhoja's pronouncements on *rasa* differ very often in essence from those of Bharata. He regards *rasa, bhāva* and *rasābhāsa* as fundamentally the same, differing only in designations. In the *Śṛṅgāra-prakāśa*, he suggests the number of *rasas* to be twelve. His emphasis on *Śṛṅgāra* as the basic *rasa* marks a timely caution. He was considerably influenced by Bengal *Rasa-śāstra*. Rūpagosvāmin's treatment of the supersensuousness of the aesthetic experience is just an echo of the view of Bhoja, who holds that *rasa*-realisation is not *Ānanda*, but an evolvement of the ego in the heart, purged of sensuous defilement.

The topics, such as the varieties of *rati, śuca, māna, rāga, anurāga* and the four phases of *Saṁbhoga-śṛṅgāra* treated by Bhoja have been fully developed and systematised in the *Vaiṣṇava* treatises, such as *Rasārṇava-sudhākara*. Bhoja has been cited or referred to by East Indian writers continuously from the 12th century onwards to as late as the 16th century.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 106–19

Bhattacharyya, Sivaprasad

CORNER-STONES OF *RASA*-IDEOLOGY AND THE *ŚAIVA DARŚANA* OF KASHMIR

The formal exposition of the *rasa-sūtra* could not have risen before the 9th century and the universally accepted mode of its interpretaion was certainly not less than a century later. The new dispensation approached the *sūtra* from a totally new angle. The conclusions, which may aptly be styled as the corner-stones of *rasa*-ideology, may be summarised under the following headings :

(i) *Rasa* is the very essence of *ānanda*, (ii) *Śṛṅgāra* is the *rasa et esse* or *rasa par excellence*, (iii) The realisation of *rasa* involves and is predetermined by *vāsanā*. (iv) Its locus is the *sāmājika* or the *sahṛdaya* in whom, no less than in the poet, is embedded the essence of the poetic muse.

The consummation of the aesthetic emergence came in the felicitous expression of its staunchest and best spokesman, Abhinavagupta, to whom

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Śiva and *rasa* are convertible terms. In his exposition of the *rasa-sūtra*, he utilises materials from the philosophical system dearest to his heart.

Ānanda has been accepted as an eternal and invisible mark of the Supreme Principle from the Upaniṣadic period. The *Śaiva-darśana* has dilated on the union of the Lord with the Bhagavatī-Śakti as the reigning principle, the *Alaṅkāra* counterpart of which is tantamount to the recognition of *Śṛṅgāra* as the primary *rasa*.

Abhinavagupta's characteristic expression—vāsanā *sañjanana*—reminds us of the characterisation of *rasa* and of the way of its realisation. The *vāsanā* theory marks the turning point in the evolution of *Alaṅkāra* thought.

According to the *Śaiva-darśana*, the ephemeral objects induce the spirit of bliss in the mind properly poised and trained in the regime of *Śaiva* meditations. In the domain of litrary art, this has determined the role of the critic. It is he, as the *Sahṛdaya* or the *sāmājika*, who is the locus of the process of realisation and around whom aesthetic pleasure radiates.

An interesting parallel in the development of this aspect of the *rasa-śāstra* is to be sought in the contributions of the Bengal *Vaiṣṇavas* of the 16th and 17th centuries.

—*IS* Vol. V No. 3, April–June 1964, pp. 187-201

Bhattacharya, Sivaprasada

KASHMIR *ŚAIVA DARŚANA'S* IMPRESS ON *ALAṄKĀRAS* IN *ALAṄKĀRA ŚĀSTRA*

The inclusion of *smaraṇa*, *pariṇāma* and *ullekha* as distinctive *alaṅkāras* and the new orientation given to the figure *bhāvika* are to be attributed to *Śaiva darśana* tendencies. *Smaraṇa* presupposes *smṛti*, the function of which, as Viśvanātha explains, is something distinct from *vyañjanā* as well as from *anumāna* ; and its differentiation from *upamā* and *preyas* is all too clear. *Pariṇāma* is like an *apavāda* to the general case of *rūpaka*. The two present divergent, but nonetheless complementary modes of approach to expression and comprehension. The recognition of *ullekha* depends on the distinction between *grahaṇa* and *kalpanā* involved in every *pratipatti*.

The incontrovertible relation of *vastu* and *cittavṛtti*—the one underlying purpose of *Śaiva darśana*—has been the harping note in the *navya* conception of *bhāvika*. Rucaka has given a lucid and full philosophical exposition which has turned this figure, resting on objective analysis, to a subjective presentation. His thesis hinges on his conception of *bhāva* and *pratyakṣa* from the new philosophical viewpoint.

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The *alaṅkāra* section of the *śāstra* was remodelled in the wake of the *rasa-cum-vyañjanā* doctrines in Kashmir at a time when the *Śaiva darśana* was the one dominant thought. Rājānatilaka, Rājānakarucaka and Jayaratha were the framers and systematisers of this section in *navya alaṅkara* thought. In Mammata's characterisation, *bhāvas* stand for things, as in Buddhist and other philosophical systems, and the emphasis is on poet's capacity; but according to Rucaka, the *sahṛdaya* is the locus of poetic creation—an idea brought to the forefront in *Śaiva* School.

—*IS* Vol. V No. 3, April-June 1964. pp. 203-10

Bhattacharya, Sivaprasad

RASĀBHĀSA IN *ALAṄKĀRA* LITERATURE

Mammaṭa defines *rāsābhāsa* thus : *tadābhāsānaucitya-pravartitah.* Śrīdhara, Caṇḍidāsa and, to a certain extent, Śrīvidyā-Cakravartin and Bhattagopāla take *anaucitya* as non-applicability of the definition of the *rasa* concerned or its partial application. Māṇikyacandra and Hemacandra also use this explanation.

The second way of explanation is to think that reference is to a finished standard or code and not merely to a literal compliance with the definition proposed by the ancient authorities on *rasa-śastra.*

The writers whose views are clearly noted in *Sudhāsāgara* of Bhīmasena Dīkṣita brush aside the views of the moralists as well as the traditional canons on the subject, but keep in tact the line of demarcation between *rasa* and *rasābhāsa* and take a common sense view of *anaucitya.* In the opinion of Bhīmasena Dīkṣita, the tripartite division of *rasābhāsa* is arbitrary and illogical.

If Mammaṭa's *vṛtti* text is used as the *jñāpaka*, it can be asserted that Mammaṭa has no objection to taking *rati* in lower people to constitute *Śṛṅgāra-rasa.* Kṣemendra has discussed the problem of *rasaucitya* and *anaucitya* evolving out of the *saṁkara* of *rasa.*

Bhoja probably thought that demarcation between *rasa* and *rasābhāsa* was in practice very thin. For Abhinavagupta and Vidyānātha, *rasābhāsa* did not constitute *rasa-bhaṅga* or *rasa-doṣa*

Rūpagosvāmin bestows high praise on illicit love. Kavi Karṇapura upholds that *rasa* as in *Kṛṣṇa* is of the perfect type; but Paṇḍita Jagannātha makes very trenchant observations on the theories of these writers. Viśvanātha also looks askance at this sort of composition of poets and regards it as *ābhāsa.*

—*IS* Vol. V No. 3, April-June 1964, pp. 239-48

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Bhattacharya, Sivaprasad

STUDIES IN INDIAN POETICS, *RASAGAṄGĀDHARA* AND THREE LOST MASTERPIECES OF *ALAṀKĀRA* LITERATURE

The *Rasagaṅgādhara* has been held as a classic in Sanskrit Poetics. Jagannātha's expression does not suffer from the terse and laconic manner met with in Mammaṭa and Jayadeva. In his examination of others' views, he introduces an element of personal rancour which is unprecedented in the annals of *alaṅkāraśāstra*. While much of the criticism is fair, there is much which is untenable; but often the sarcastic tone of his treatment provides an attractive vein of literary flourish.

As a necessary sequel to the emergence of the *dhvani-cum-rasa* theory in Indian aesthetics, *guṇas* and *alaṅkāras* were dislodged from their high places. Paṇḍitarāja is the first poeticist among later *nibandhakāras* to espouse their claim. He believes that *guṇas* and *alaṅkāras* pertain to *kāvyas* in their own right and directly contribute to aesthetic delectation and often reinforce the suggestive function for ennobling poetry. The emphasis he places on the sense content in the new channels bears a marked similarity to expressionism in modern Western literary criticism.

For the examples meant to explain and illustrate the *sūtras*, Jagannātha has supplied a *kāvya* of his own composition. For ventilation of the views of earlier authors and criticising them, stock examples, round which there has gathered long-drawn controversy, are cited. Observations on some such verses show the poet-critic in a reminiscent and revelatory mood, not voiced elsewhere with so much of parade.

The Paṇḍitarāja takes *ramaṇīyatā* as the criterion for a *kāvya* and presumably divides *kāvyas* according to the degree thereof. He concedes the palm to *kāvyas*, where the charm is realised through suggestion, specially the *rasa* and *bhāva kāvyas*. He regards the works of the *dhvani* school as second class. Most of the verses where the *alaṅkāra* getup is of average form and is achieved through the medium of *artha*, he specifies as third class *kāvyas*. His fourth class *kāvya* is that where this charm is achieved through *śabda*. Certain cases of *paryāyokta* and *aprastutapraśansā* are, however, according to him, on a par with the first class of *kāvyas*.

Three Lost Masterpieces of Alaṅkāraśāstra

Bhāmahavivaraṇa, also known as *Bhāmahavṛtti* of Bhaṭṭa Udbhaṭa, *Hṛdayadarpaṇa* of Bhaṭṭa Nāyaka and *Kāvyakautuka* of Bhaṭṭa Tota are perhaps irretrievably lost to us.

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According to Udbhaṭa. the *guṇas* do not differ from *alaṅkāras* in essence; there is a fivefold form of *rasa* and a fourfold form of *bhāva*; figures of poetry, being the store-house of all charm, include everything that constitutes the essence thereof; the figure *śleṣa* is to be treated as the primary *arthālaṅkāra*, if it bars out other possible *alaṅkāras*; and the designation *ekadeśavṛttirūpaka* comes as a matter of course.

The real relish of the essence of *rasa* was first revealed to thinkers by Bhaṭṭa Nāyaka. This philosopher is twitted every now and then for his *Mīmāṁsaka* idiosyncracies; but his *bhogākṛti* or *carvaṇā* theory even now gives the rule to the reader and plank of the *bhāvanā* aspect of his tripartite conception of *rasa*–realisation is acquiesced in essence by Abhinava.

Some of Bhaṭṭa Tota's dicta are well–known and form instructive and refreshing reading, but his views about the delectability of *rasas* and the such minor points as the importance of *kākusvara* leading to *rasa*-suggestion are not as generally known.

—*IS* Vol. V No. 2, January–March 1964, pp. 145-81

Bhattacharya, Sivaprasad

THE NEO-BUDDHISTIC NUCLEUS IN ALAṄKĀRA-ŚĀSTRA

Śabda is something that is heard and words are pliable materials to a competent poet. But in Buddhist thought, the *śabdārtha* may be a mere concept, pure and simple, useful, even unrealistic.

The word-complement of a *vākya* hinges on its unitary meaning, vaguely designated by the term *sāhitya*. *Upayogakrama*, a 9th century Buddhist work, posits the theory that meaning is determined by the mode and nature of the verbal relation. Dharmakīrti's reputation of the Mīmāṁsaka basis of injuction-content and Ratnakīrti's amplification of the connotation of *apoha* represent the Buddhistic and neo-Buddhistic nucleus.

Vākyatā was seriously challenged by the rationalists. Absurdity, it was held, is a departure from dullness and is, therefore, akin to charm or elegance ; and dialectics and puzzles were not considered as undesirable in poetic utterance.

Vṛttis are functions of words and their syntactical relations. To demolish their basis, the view of the transcendence of poetic vision over rules of impression and expression was exploited. The ralionalistic or neo-Buddhistic attitude has been evident in the easy solvent of all controversy on this point, *viz.*, indeterminateness.

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It is admitted that *vyañjanā* functions when other functions have ceased to operate and gives the finishing touch to the appreciation of poetry. Jayantabhaṭṭa, however, held that it is *śabdaśakti*—pure and simple, not an extra function and the *anumāna* view of *vyañjanā* referred to in the *Dhvanyāloka* was cleverly dressed up by Mahimabhaṭṭa. In the matter of *rasas*, Dharmakīrti is believed to have eulogised their fundamental realization.

Even Bharata, Bhāmaha, Daṇḍin and Rudraṭa were obsessed with the formal and rationalistic bias in their treatment of *Doṣas*. The hopelessness of the funny and fastidious attitude of the *doṣa* aberration is realized when one notices verses eulogised by writers like Vāmana and Ānandavardhana being denounced by Mahimabhaṭṭa and Jagannātha.

In the *Dhvanyāloka*, *saṁghaṭanā* is differentiated from the *guṇas* against common practice.

The dialectical exuberance spent itself so much in the section of *Alaṅkāra* that it has verily served to degrade itself in the eyes of scholars. Jayadeva and Jagannātha tried to stern this tide. In the consummative period of the *śastra*, stress was laid on three aspects of *Alaṅkāra*: (i) the requisite charm, (ii) unartificial trend of such artifices and (iii) their discreet application.

Jayadeva interprets some of the *lakṣaṇas* in the light of *yukti* and *vicāra*, which are not mere *upalakṣaṇas*. They are distinguished from *guṇas*, *alaṅkāras* and *vṛttis* and are said to facilitate comprehension through virulent intellection.

—*IS* Vol. V No. 3, April-June 1964, pp. 249-68

Bhattacharya, Sivaprasad

TWO *NYĀYAS* IN RELATION TO THE *DHVANI* CREED

The device of *Nyāyas* has been, from time to time, employed to explain the operation of *dhvani*. The *Dhvani* School has had also to explain abstruse topic like the incidence and emergence of *bhāvas* and *rasas* and Ānandavardhana's presentation of the *Dhvani* creed starts with the investigation into its procedure by a reference to the *Ghaṭapradīpanyāya*.

In the *Alaṅkāraśāstra* context, as well as generally, there is no need of the lighted lamp being inside the vessel, nor of the vessel being a specified object. This is evident from Abhinavagupta's characterising the flame of the lamp as an *upāya*, which is to be present, as a matter of course, for comprehension. The *Dhvani* School lays stress on the intended sense being of a different pattern contributing to the distinctness of poetical composition. The incidence of the *Nyāya* precludes the contingency of the two entities

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being of the same pattern. Two are the contexts in which this *Nyāya* appears in the *Dhvanyāloka*, one of which may be designated as the *vastu-dhvani* and the other as *rasadhvani*. In the field of intended sense in *Kāvyas*, the *ghaṭapradīpanyāya*, *kākākṣigolakanyāya* and *ekāvayavasthabhūṣaṇanyāya*.

Kuntaka, along with other *ālaṅkārikas*, is inclined to take even *rasas*, etc., under *vakrokti*. The *Brāhmaṇaśramaṇanyāya* was devised to dislodge it and to put the *dhvani* creed on solid foundation. Writers like Tilaka were also ready to admit *rasa* (*dhvani*) to be the underlying essence of *alaṅkāras*.

The characteristic of the *alaṅkāra* element as something pertaining to the body of the *kāvya*, which does not touch the inner essence, marks its correspondence with the Brāhmaṇa aspect in the maxim. The *Śramaṇa* aspect corresponds to the essence of the *kāvya*, in the *vyaṅgya* form. *Brāhmaṇabrahmacārinyāya*, *brāhmaṇaparivrājakanyāya*, *brāhmaṇavasiṣṭhanyāya*, *gobalīvardanyāya* and *niṣādasthapatinyāya* stand out clearly demarcated from *brāhmaṇaśravaṇanyāya*. Similarly, *ajaiḍakanyāya*, *kharoṣṭranyāya* and *kīṭabhṛṅganyāya* are differently motivated and cannot supplant this *Nyāya*.

—*IS* Vol. V No. 3, April-June 1964, pp. 211-21

Bongard-Levin, G. M. & Volkova, O. F.

THE KUṆĀLA LEGEND AND AN UNPUBLISHED *AŚOKĀVADĀNAMĀLĀ* MANUSCRIPT

The Kuṇāla legend, having spread with the passage of time, in different places and countries resulted in the appearance of several versions differing in minor episodes.

Particularly interesting is the comparison of the concluding episodes of the lengend in Kṣemendra's poem and in *Divyāvadāna*. According to the latter, Aśoka severely punished the queen and the people of Takṣaśilā. In the former, he forgave the guilty. According to the translation of the Sanskrit works of Aśoka-Upagupta cycle, eyesight is not restored to the prince and the king does not forgive the queen. Obviously either the return of eyesight or the punishing of the queen is a later interpolation in *Divyāvadāna*.

In the Jain tradition, represented by Hemacandra, Kuṇāla is presented as an eight year old child and the conflict is caused by the desire of one of the queens to make her son, instead of Kuṇāla, the heir to the throne. The Jain chronicle shows how Samprati, a zealous follower of Jainism made his way to the throne. In the Jain *Pariśiṣṭaparvan*, there are no homilies on Buddhist morals.

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The unpublished collection of legends known as *Aśokāvadānamālā* is evidently a later copy of the Nepalese manuscript, similar to the one described by Rajendralala Mitra. The analysis of this manuscript shows that it is not earlier than the 11th century A. D. and comprises works of different character folk tales, poetical works of authors like Kṣemendra and religious-philosophical works like *Bodhicaryāvatāra*. The exact textual coincidence of the *Divyāvadāna* prose with the *Aśokāvadānamāla* verses is of great interest. Would it not be possible to suppose that *Divyāvadāna* is a later exposition of the poetical version of the 'Aśoka-Upagupta cycle', which has not reached us, but with which the editor of the *Aśokāvadānamālā* might have been familiar.

Owing to textual divergencies, the *Aśokāvadānamālā* manuscript, comprising stanzas from *Divyāvadāna* and Kṣemendra, makes it possible to clarify a number of obscure places in the two published texts and to give a new interpretation of them.

—*IS.* Vol. V No. 2, January-March 1964, pp. 113-22

Byrski, M. Christopher

THEATRE AND SACRIFICE (*NĀṬYA* AND *YAJÑA*)

The central point of the Vedic scheme is the *Yajña*—a sacrifice symbolising the function of creation. One element is represented by Agni, the Thirst, another by Soma, the Divine Quencher of that eternal Thirst. The union of Agni with Soma brings the desired balance, peace—the bliss of being one within the eternal in its original undivided form.

A theatrical performance is a form of the *Yajña*. As the temple was constructed for better protection, so was the theatre built by Viśvakarman and protected by various gods. The Universe is symbolised as the theatre-hall and *Nāṭya* symbolises existence.

The scheme of five *sandhis* in a *Nāṭaka* corresponds to the three stages of a *Yajña*. The ancient Indian theatre could not create tragedies simply because it was a form of the sacrifice which must achieve its positive results.

The most important element of the performance and of the sacrifice is the *rasa*. The *Nāṭya* aims at producing *rasa* in the spectator. Similarly, the purpose of sacrifice is the attainment of bliss.

—*Pra.* Vol. IX No. 1, October 1963, pp. 63-70

Chakravarti, A. K.

DHVANI THEORY AND ITS CRITICISM

Ānandavardhana was a minister of king Jayāpīḍa of kashmir and was well-versed in Buddhist dialectics. He wrote an epoch work *Dhvan-*

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yāloka in which he propounded a new theory of literary criticism. His greatest contribution to aesthetics lies in the discovery of a third power, besides word and meaning, technically called, *vyañjanā*. His bold and original theory was criticised from the very beginning. Even the *ālaṁkārikas* did not spare him. Among his critics, mention may be made of Bhaṭṭanāyaka, Abhinavagupta, Mahimabhaṭṭa and Kṣemendra.

—*CR* Vol. 169 No. 1, October 1963, pp. 156-59

Chattopadhyaya, Aparna

FEMALE ASCETICS IN THE *KATHĀSARITSĀGARA*

Female ascetics played an important role in the lives of heroes and heroines of the stories narrated in the *Kathāsaritsāgara*.

Their costumes resembled with those of men. They lived in monasteries with their pupils, held honoured position in society and had easy access into royal families. Sometimes they played the role of match-makers among the princely classes. It was also permissible to them to accommodate men in *āśramas* or to associate with them. They were supposed to possess super-natural powers.

Wicked and licentious persons often took the help of the Buddhist female ascetics for carrying out immoral and criminal deeds. These Buddhist ascetics unscrupulously helped the rogues in bad deeds. They also dared to interfere even in the affairs of royal families and play their wicked role there too. Thus the general impression about these female Buddhist ascetics is very bad. Very few were chaste and pious. It is strange that nowhere we find their persecution by the State. Sometimes they received punishment at the hands of angry individuals who were troubled by them.

—*Pra.* Vol. IX Pt. 2, March 1964, pp. 222-29

Dave, T. N.

EKĀVALI IN BHĀRAVI, X. 13

The author refutes the view of R. V. Joshi that there is no *Ekāvali alaṁkāra* in verse X. 13 of the *Kirātārjunīya* of Bhāravi and holds that the figure of speech used there is a mixture of *Ekāvali*, *Tulyayogitā* and *Sama*.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 102-5

Gairola, Vacaspati

KUCHA AJÑĀTA AURA DURLABHA POTHIYĀN (SOME UNKNOWN AND RARE OLD BOOKS)

Among the innumerable rare and valuable old manuscripts preserved in Nepal, the following are particularly important :

(1) *Rāmāyaṇa* and *Mahābhārata*, (2) *Kavīndra Vacana Samuccaya* written in the 12th century Nepalese script, (3) Books dealing with Indian

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Astrology and *Tantra* (Science) like *Vāriśāstra* and *Vāstuśāstra* of Gaṅgācārya (4) *Yavana-jātaka*—a book on Jain Astrology written in the Greek language and translated into Sanskrit. Only the Sanskrit version is preserved in Nepal, (5) *Prajñā-pāramitā* and other illustrated Bauddha texts of the Mahāyāna School written mostly between the 10th and 13th centuries on palm leaves, (6) many unknown writings of well-known Bauddha authors and (7) rare and valuable books of great historical importance.

Well-planned work is going on in Nepal for cataloging, preserving, copying and microfilming the rare manuscripts. It is hoped that besides throwing light on the very intimate and old relations between India and Nepal, this study will prove that the Chinese claims about the border between that country and India are all baseless.

—*Trip.* Vol. IX No. 5, March 1964, pp. 81-85

Gairola, Vacaspati

NEPĀLA MEN SURAKṢITA HASTALIKHITA POTHIYĀN
(MANUSCRIPTS PRESERVED IN NEPAL)

Hosgen and Burnoff found the works of Aśvaghoṣa, Nāgārjuna, Asaṅga, Vasubandhu, Diṅnāga, Dharmakīrti, Śrījñāna and other *Bauddhācāryas* preserved in Nepal. Hindson collected thousands of manuscripts in Nepal.

The oldest complete manuscript of the *Rāmāyāṇa* is preserved in Nepal.

The oldest manuscript of *Kavīndravacana-samuccya* is extant in the Nepalese language and an exhaustive collection of the Indian books on astrology and *tantra* can be seen only in Nepal.

As in China and Tibet, in Nepal also there is an important collection of illustrated old manuscripts.

Besides those of Aśvaghoṣa and Candrakīrti, the works of many important Bauddha writers are preserved in Nepal. *Tripiṭakas* preserved in Tibet and Nepal have their own importance.

Rahula found several copies of *Arthaviniścaya sūtra* in Nepal. The number of manuscripts on various subjects, preserved in the two most important libraries of Nepal, is about 30,000.

A manuscript of the Maithilī poem known as *Gītapañcāśikā* written by Rājā Jagajjyotirmalla (1618-1632 A.D.) is reported to be in the Library of Vīra Pustakālaya in Nepal.

—*Sam.* Vol. VI No. 1, 1964, pp. 28-34

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Gairola, Vacaspati

TIBBATA MEN SURAKṢITA BHĀRATĪYA GRANTHA-NIDHI (THE TREASURE OF INDIAN LITERATURE PRESERVED IN TIBET)

There is such a great wealth of Indian literature preserved in Tibet that its correct appraisal will not be possible before several years of continuous labour. As a result of a joint effort of the Tibetans and Indians from the 7th to 17th century, we find today large collections of manuscripts, dealing with various subjects, in Tibet. After the migration of Ācārya Śāntarakṣita to Tibet, thousands of manuscripts have been carried from India to that country and translated into the Tibetan language. Important among these are the works of Kālidāsa, Aśvaghoṣa, Nāgārjuna, Asaṅga, Vasubandhu, Diṅnāga, Dharmakīrti, Candrakīrti, Buddhapālita, Śāntarakṣita, Vararuci and Bhāvaviveka.

The entire works of Aśvaghoṣa are preserved in Tibetan translation. In fact, the credit of keeping his *Buddhacarita* alive goes to the Chinese and Tibetan translations of this book. Similarly, all the works of Nāgārjuna are preserved in Tibet. Only two of his works, *viz.*, *Mādhyamika-kārikā* and *Vigrahavyāvartinī* are extant in original Sanskrit. Other important works preserved in Tibet are : *Yogācaramabhūmiśāstra* and *Mahāyāna-sūtrālaṅkara* of Asaṅga. Paramārtha's *Life of Vasubandhu, Abhidharmako-ṣabhāṣya Pramāṇaśāstranyāyapravśa, Pramāṇavārtika* and *Tādanyaṭīkā* of Dharmakīrti, a whole series of Jain Siddha literature, translations of innumerable books written in Apabhraṁśa and Hindi, and several important works of Diṅnāga. Some of the manuscripts are written on palm leaves and a number of them are suitably and beautifully illustrated.

—*Sam* Vol. V No. 3, 1963, pp. 26-30

Gopal, Lallanji

THE DATE OF THE *ŚUKRANĪTI*

Various scholars have assigned different dates to the *Śukranīti* : the period of the Smṛtis, the Gupta period, the 11th or 12th century, the 16th or 17th century and the 19th century.

The *Śukranīti* mentions guns and cannons and Yavanas and Mlecchas, the killing of cows, women and Brāhmaṇas as the most justifiable ground for war. It refers to offenders to be transported to islands, the policy of employing prisoners for constructive work, the practices and professions of the licences, proprietorship of the common cultivator of the land he farms and so on. These facts tend to prove that it is a work of later date.

Further, this work refers to the rules relating to pleaders (*niyogins*), maintenance of an adopted son by the king in the interest of his territory

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and subjects, establishment of courts in a conquered territory and destruction of criminal communities one by one, employment of trained robbers to harass the enemy, budget-making, labour-laws, etc. These things are not known in any period of Indian history before the establishment of the British rule. It appears more probable that the text of the *Śukranīti* originated in the Maratha State of Baroda in the 19th century. It is significant that the earliest dated manuscript of *Śukranīti* (1851 A.D.) comes from Baroda. Moreover, the text reveals closer affinities to the Bombay regulations of the East India Company than to those from Bengal and Madras

—*MR* Vol. CXIII Nos. 5 and 6, May-June 1963, pp. 404-8; 473-83

Gupta, Gaurishankar

PAṆḌITARĀJA JAGANNĀTHA

Paṇḍitarāja Jagannātha was as Telang Brāhmaṇa. He passed his youth in the court of the Mughal emperor, Shah Jehan, and his last days at Mathurā or Banaras. He was an adept in all sciences and was a renowned authority on literature. He held debates with reputed scholars like Bhaṭṭoji Dīkṣita and Appaya Dīkṣita. He was also a scholar in grammar and refuted many views of Bhaṭṭoji Dīkṣita in his work '*Monoramā Kā Khaṇḍana*'. Above all, he was an excellent poet, as is clear from the many works written by him. It is said that the emperor, Shah Jehan, was much impressed by his poems and got him weighed against silver coins and presented an elephant to him.

—*Trip.* Vol. VIII No. 10 July 1963, pp. 33-36

Jois, M. S. Krishna

KAUSALYĀ-VIVĀHA (VARADA-VIṬṬHALA-RĀMĀYAṆA)

On the basis of the original Sanskrit *Rāmāyaṇa*, the poets of Karṇāṭaka too have constructed stories of Rāma in Kannada language. Among these constructions, rhetoricians name, among others, *Varada-Viṭṭhala-Rāmāyaṇa* (or *Kausalyā-Vivāha*) as one.

From certain parts of this work, it is inferred that a poet, Varada Viṭṭhala by name, constructed these verses. According to the author, he flourished earlier than 1754 A. D.

The work is composed in *bhāminī-ṣaṭpadi* metre, comprising about 3382 verses. The story begins with the marriage of Daśaratha with Kausalyā and end with the defeat of Rāvaṇa's son by Kuśa, one of the sons of Rāma. The author classifies the story into three sections, *viz.*, (1) story of Kausalyā's marriage, (2) story of the birth of Rāma and his consecration, (3) Kuśa's killing of Rāvaṇa's son in battle. He also points

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out controversies in calling this work as *Rāmāyaṇa* and also refers to it as a separate work from other versions of the work in Kannada language. On the basis of two manuscripts, the work is critically edited at the end of the article.

—*PK* Vol. 45 No. 2, 1963, pp. 101–26

Kangle, R. P.

MANU AND KAUṬILYA

A critical study of the *Arthaśāstra* reveals that it does not refer to the *Manusmṛti*. The *Mānavāḥ* in fact must be understood as a school of the *Arthaśāstra* and their work as materially different from the *Manusmṛti*. It is quite clear that the Kauṭilīya *Arthaśāstra* could not have been indebted to the *Manusmṛti*, which is only a secondary source for these topics and which certainly is not intended when the *Arthaśāstra* refers to the opinion of the Mānavas. Besides, there are some important differences between these works when they treat the question of marriage and relations between husband and wife, of inheritance, of slaves, of the arrangement of the heads of laws and value of the three *Sāhasa-daṇḍas*. As regards the many points of agreement in doctrine between the two texts, it is possible that the common doctrine may have been derived by both the texts from a third common source. The *Manusmṛti* has derived its material from works very similar to the *Arthaśāstra*. There are, however, a few places common to the two texts which appear to make it highly probably that the author of the *Manusmṛti* had the Kauṭilīya *Arthaśāstra* itself before him.

—*IA* (*Third Series*) Vol. I No. 1, January 1964, pp. 48–54

Kothia, Darbarilal Jain

JAINA-GRANTHA-PRAŚASTI-SAṀGRAHA PARA MERĀ ABHIMATA (MY APPRECIATION OF COLLECTION OF EULOGIES ON JAIN TEXTS)

Part II of *Collection of Eulogies on Jain Texts* contains descriptions of 114 texts written in Apabhraṁśa. Each description contains a clear statement of the author's name, the name of the person at whose persuation the book was written, the name of the place where the book was written and the king in whose reign it was written. In his 142 page introduction, Paramananda has expressed his subtle and well-reasoned ideas on all these topics. V. S. Agrawala has written an important foreword and Dashratha Sharma a preface, both of which throw ample light on the importance of this book.

—*Ane.* Vol. XVII No. 1, April 1964, p. 33

Krishnamoorthy, K.

KĀLIDĀSA AND THE PROBLEM OF EVIL

Tragedy is deeply concerned with the problem of evil and man's struggle with destiny ; it asserts man's strength in heroic suffering itself.

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Comedy puts the accent on zest for life with all its oddities and attraction. Judged from this standpoint, Kālidāsa's plays would naturally appear deficient since his range is restricted to romance.

Kālidāsa emphasizes that his heroines suffered because of perverse Fate in spite of their innocence. However, Kālidāsa's idea of the curse bridges the two worlds, *viz.*, the material and the spiritual. The curse partly explains the suffering of man as due to his conscious or unconscious offences against the moral order and is, in a way, another palliative offered to the sentimental play-goers. It also keeps the door open for hope from the heavenly quarter. Kālidāsa does not ignore Evil or Death ; he only attempts to take away their sting in a way different from the Western way. He is not oblivious of suffering ; but he does not lose hope for the future, all the same.

—*AP* Vol. XXV No. 1, January 1964, pp. 8-13

Mather, Richard B.

WANGCHIN'S 'DHUTA TEMPLE STELE INSCRIPTION' AS AN EXAMPLE OF BUDDHIST PARALLEL PROSE

This inscription of Wangchin was restored to the Dhuta temple built in the hills northwest of the modern city of Wu-ch'ang in Hupei Province in 494 A. D. and was acclaimed as a literary masterpiece of the author.

The inscription does not throw much new light on the literate Chinese layman's understanding of Buddhism at the end of the fifth century.

The text comprises 102 couplets out of which 1–22 couplets record the life and teachings of the Buddha and 23–27 carry on the story of Buddhism in India through the rise of the Mahāyāna. The remaining couplets relate the history of the Dhuta temple and also cite precedents for writing such an inscription. The form throughout is strictly parallel.

Four types of parallelism have been used in this inscription :

(1) Verbal parallelism, (2) Factual parallelism, (3) Contrasting parallelism and (4) Agreeing parallelism.

Text of the inscription with an English translation is also appended.

—*JAOS* Vol. 83 No. 3, August–September 1963, pp. 338-59

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Nahata, Agaracanda

YOGA SAMBANDHĪ JAINA SĀHITYA (JAIN LITERATURE ABOUT YOGA)

The author has dealt with Yoga in the Jain literature published in Gujarati. This literature consists of two categories, original works and commentaries. Among the notable works of the first category, mention may be made of the *Yogadīpaka* of Buddhisāgara Sūri, *Yoga-Pradīpa* of Maṅgala Vijaya, *Jainism and Yoga* of Felix Valyi, and *The Yoga philosophy* of Vīracanda. In the second category, *Yogānubhava Sukhasāgara* of Ṛddhisāgara, the commentary on the *Yogaviśaṇkā* of Haribhadra, several translations of the *Yogaśāstras* of Hemacandra, etc., are worth mentioning.

—*Ane.* Vol. XVI No. 5, December 1963, pp. 237-39

Nandi, Tapasvi S.

THE ELEMENTS OF SETTING AND COSTUMES IN THE PLAYS OF KĀLIDĀSA

The author finds possibilities of staging the plays of Kālidāsa according to modern techniques. Kālidāsa and the Sanskrit playwrights in general suggest scenic effects with the help of descriptive poetry, most of which can be utilised for actual presentational purposes.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 134-40

Narasimhachar, D. L.

MĀNASOLLĀSADALLI CHANDASSU (METRE IN *MĀNMSOLLĀSA*)

Abhilaṣitārthacintāmaṇī or *Mānasollāsa* was written in 1129 by Cāḷukya Someśvara III (or Bhūlokamalla) of Kalyāṇi.

The *Mānasollāsa* is a compendium of various *Śāstras* that were current during the 12th century. Literature, Music, Art, Architecture, Polity, etc., each forms a subject for each of the hundred chapters of this work. In the sixteenth section of the twenty-fourth chapter (*ślokaṣ* 200-567), some salient features of *chandas* (metre) have been enunciated. This article deals with a critical study of Sanskrit, Prakrit and Kannada metres mentioned in this chapter. A large number of *vṛttis* with definitions and examples have been dealt with in this work. It also enumerates certain metres which deal with the elements of music. After a detailed study of the work, the author of the article concludes that at the time of Someśvara (1126-1139), narrative verses in *ṣaṭpadi* metre were current in Kannada literature. The usage of a particular metre at a particular instance is a new fact that *Mānasollāsa* enunciates. From the point of *Chandas*, this work is the most valuable contribution. However, there is nothing new

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about Sanskrit and Prākrit vṛttis in this, but there is an expansion of these *vṛttis*. Prākrit metres are fewer in this work.

—*PK* Vol. 45 No. 2, 1963, pp. 53-73

Pathak, V. S.

BIOGRAPHIES IN EARLY MEDIAEVAL SANSKRIT LITERATURE (WITH SPECIAL REFERENCE TO THE *HARṢACARITA*)

In ancient times, *itihāsa* meant 'ancient events arranged in an intelligible pattern'. But in the early mediæval age, its meaning came to be narrowed down to the achievement of royal glory by kings. The romantic spirit of the age, the prevailing style and tradition of ancient stories represented royal glory as the goddess of Royal Fortune whose love is won by the king. This motif of royal glory found from the 4th century A. D. occurs in the *Raghuvaṁśa*, etc., and in the inscriptions of the Guptas, Pālas, etc. This is recognised by rhetoricians too (*vide Kāvyālaṁkāra* 1.27). In these historical narratives, royal glory is said to be developed in five stages which supply an ordered sequence of actions rather than that of dates and years.

The historian of Momsen's tradition and archæological orientation wrongly thinks that the *Harṣacarita* is fragmentary, because it is an incomplete life history of Harṣa. The author's object was to write only a part of it. It is evidently a finished product of art—as it is written with a view to achieving the five well-defined stages. The story is complete with the recovery of Rājyaśrī. The benediction like the last paragraph also points to the same conclusion. Moreover, the autobiography of Bāṇa, with which the work starts, is resumed at the end.

As in the short comedy *Ratnāvalī* written by the hero of Bāṇa's *Harṣacarita*, in the latter too, it has been shown that the hero achieves universal sovereignty which had been predicted long before him. There are many features including royal glory common to Udayana and Harṣa. Bāṇa also mentions the presentation of an *ekāvalī* to Harṣa by Divākara. The basic philosophy of both the works is the same.

In the *Harṣacarita*, the end (*phala*) is Harṣa's accession to the throne of Thāneśvar and Kanauj. The story begins with Puṣyabhūti who was blessed by the goddess of Royal Fortune, and reaches the second stage of efforts when Prabhākara also got two sons with the grace of Sūrya and when the royal glory of Harṣa was foretold by the astrologer. The third stage is represented by Prabhākara's death followed by the murder of Gṛhavarman and Rājyavardhana. The fourth stage is the liberation of Rājyaśrī The meeting of Harṣa and Rājyaśrī is the *phalāgama*. So the obvious conclusion is that Bāṇa wrote the biography of Harṣa on the model of the *Ratnāvalī*.

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Rājyaśrī's symbolic significance overwhelms her historical personality. She is described at times as the Goddess of Sovereignty. She plays the same role in this work as Ratnāvalī in the comedy and Madanamañjukā in the *Bṛhatkathā*.

The above-mentioned facts create grave doubts about the historicity of the meeting of Harṣa and Rājyaśrī in the hermitage. Hence, reconstruction of history from these biographies could be done only after noting their ideal context and method of historical organization.

—*Bha.* No. VII Pts. 1-2, 1963-64, pp. 64-74

Ram Gopal

MANU'S INDEBTEDNESS TO ŚĀṄKHĀYANA

Not only a number of verses but numerous important precepts and peculiar injunctions are common to the *Śāṅkhāyana Gṛhya Sūrta* and the *Manu Smṛti*. A close and *verbatim* parallelism between the *Śāṅkh. G. S.* II, 14 and the *Manusmṛti* III, 84–92 is a case in point. The comparison of all the parallel passages found in these two texts makes it abundantly clear that the passages of Manu are later than those of Śāṅkhāyan in point of spirit and form. The author of *Manu Smṛti* was probably a follower of the Śāṅkhāyana *Śākhā* of the *Ṛgveda* and not a follower of Maitrāyaṇīya Mānava *Śākhā* of the Black *Yajurveda*. And this is one more argument against the view that the *Manusmṛti* is a mere recast of a *Mānava-dharma-sūtra* belonging to the Maitrāyaṇīya *Śākhā* of the Black *Yajurveda*.

—*PO* Vol. XXVII Nos. 1–2, January–April 1962, issued 1963, pp. 39–44

Rau, W.

EIN NEWS FRAGMENT DER *CANDRA-VṚTTI* (A NEW FRAGMENT OF THE *CANDRA-VṚTTI*)

A fragment of the *Candra-vṛtti*, having 20 palm leaves of text, written on both sides in Indian ink, was discovered by the author in 1960 at Bhatgaon in Nepal. The text is written in clear, legible Proto-Bengali script.

The fragment contains the *Pratyāhārasūtrāṇi* and the first *pāda* of the first *adhyāya*, which makes about 1/17th of the complete text. The author assumes that his manuscript belongs to the 13th century A. D., and is, therefore, as old as the other manuscripts, edited so far. In conclusion, he supplies a list of the variations of his manuscript from the edition of the *Candra-vṛtti* by Bruno Liebich.

—*ZDMG* Vol. 113 No. 3, 1964, p. 521

Sandesara, B. J.

ŚRĪPĀLA — THE BLIND POET-LAUREATE AT THE COURT OF SIDDHARĀJA JAYASIṂHA (1094–1143 A–D.) AND KUMĀRAPĀLA (1143–1174 A. D.) OF GUJARĀT

Śrīpāla, son of Lakṣmaṇa, came from a Jaina family belonging to the Prāgvāṭa (Porvāḍ) community famous for its valour, statesmanship and

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business acumen. From references in literary sources it is known that Śrīpāla was blind. He is described in the Prabandhas as *Kavicakravartin*, *Kavikuñjara*, *Mahākavi* and *Ṣaḍbhāṣākavicakravartin*. Śrīpāla was on the most intimate terms with Siddharāja Jayasiṁha. He outlived Siddharāja and became the poet-laureate of Kumārapāla, his successor. Śrīpāla accompanied Kumārapāla in one of his pilgrimages to Śatruñjaya, a Jaina holy place in Saurāṣṭra.

According to the *Prabhāvakacarita*, Śrīpala had composed a *Mahāprabandha* called *Vairocanaparājaya*, of which only some fragment are available. His *praśasti* of the fort of Vaḍnagar built by king Kumārapāla in 1208 V.S. (1152 A. D.) and his *Caturviṁśati Jinastuti*, a hymn to the twenty-four *Tirthaṅkaras* in 29 verses, are completely available.

In a contemporary play, the *Mudritakumudacandra Prakaraṇa*, we come across Śrīpāla as one of the chief characters. The author has put a number of verses in the mouth of Śrīpāla. It is difficult to say if these verses are Śrīpāla's own compositions or they are from the pen of Yaśaścandra, the playwright.

The *Sūktimuktāvalī* of Jalhaṇa and *Śārṅgadharapaddhati* of Sārṅgadhara have quoted Śrīpāla's verses which show that his poetic fame had spread to Mahārāṣṭra and to Sapādalakṣa, respectively, where these two anthologies were compiled.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 252–59

Schlingloff, Dieter

ZUR INTERPRETATION DES *PRĀTIMOKṢASŪTRA* (ON THE INTERPRETATION OF THE *PRĀTIMOKṢASŪTRA*

The *Prātimokṣasūtra* is probably the oldest text of Buddhist literature. It was a binding authority for all Buddhist Schools. The Buddhist order, on feeling the need to elucidate this text with explanations, did so by a vague text commentary and addition of certain stereotyped stories. It is apparent from the stories themselves that except in a few stray cases the narrators themselves had failed to grasp the instructions in the texts or to interpret them correctly. These examples confirm the temporal and mental distance between the formulae of the *Prātimokṣasūtra* on the one hand and the stories along with their commentaries on the other.

So far there are six known versions of this *Sūtra*, though only one—the Pāli text—had been critically edited. A critical study of the different versions and stories lead us to believe that the nucleus of the stories can be found in the original canon, but had not been strictly laid down like the statutes of the order. The statutes can be dated to the earliest Buddhist times while the stories are much later, as they could be changed according to the wish of the different schools.

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However, it will be possible to shape out an approximate original text as the only reliable basis for further interpretation, as soon as the method in which these interpolations had been added will be clear to us.

—*ZDMG* Vol. 113 No. 3, 1964, p. 536

Sen Gupta, D. P.
LAUGHTER IN SACRED LITERATURE

Lord Kṛṣṇa feels amused at the *tāmasika* recoil of the great Aryan fighter and with a smile points out how Arjuna's talk of renunciation hears like the message of a man of supreme understanding, but his behaviour is that of one of no understanding. Here is an instance of smile in its nature and easy to explain : a sense of inappropriateness is the cause of laughter here. Kant's theory of laughter as an affection arising from the sudden transformation of a strained expectation into nothing is also applicable here.

Sport and pastime, the coach or the bed, seat, and banquet are mentioned in the *Gītā* as the occasions and places in which the spirit of laughter blossoms forth.

With Caṇḍī laughter is a weapon of destruction. The uproarious death-dealing laughter of the goddess robs the enemy of consciousness and they swoon.

We find instances of actual laughter and descriptions of particular types of laughter in the Bible too.

—*VBQ* Vol. XXIX No. 1, 1963-64, pp. 21-27

Sharma, Dasaratha
BHĀVASENA TRAIVIDYADEVA (*ŚODHA ṬIPPAṆA*)

There is a requium in Amarāpur village in the district of Anantapur on Andhra-Mysore border, which mentions Bhāvasena as the teacher of one Senagaṇa. He lived in Karṇāṭaka during the latter half of the 13th century A. D. His title *traividyadeva* testifies to his profound scholarship in logic, grammar and philosophy. *Jinaratnakośa* mentions Bhāvasena as an author of ten specified works.

—*Ane.* Vol. XVI No. 5. December 1963, pp. 230-31

Sharma, Premalata
PRAṆAVA-BANDHA-VYĀKHYĀ (THE EXPLANATION OF *PRAṆAVA-BANDHA*)

Citrabandha is a linguistic figure of speech. A poem containing it is called *Citra-kāvya*. A well-ordered composition of letters confers beauty on

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it. Ramarūpa Pathak was an expert in such composition. In his work called *Praṇava-bandha*, the praise of Sarasvatī is composed in a way that she is known to be in the middle of *Oṅkāra*.

—*Pra.* Vol. IX No. 1, October 1963, pp. 1-2

Sharma, Santosh Kumari

THE LIFE OF RATNĀKARA

Rājānaka Ratnākara was a Kaśmīrian poet. He wrote *Haravijaya Mahākāvya* and other books on rhetorics. The poet was the son of Amṛta-bhānu. In the *praśasti*, he calls himself the descendant of Durgatta who lived at Gaṁgahṛda. It appears from his description that his life was quite happy, well-to-do and luxurious. Most probably, Kaśmīra was his birth-place. The external and the internal evidences determine the date of Ratnākara in the middle of the eighth and the ninth centuries A. D.

—*SPP* Vol. IV No. I, February 1964, pp. 18-21

Shastri, Devendra Kumar

APABHRAṀŚA KĀ EKA PRAMUKHA KATHĀKĀVYA *BHAVISAYATTAKAHĀ* (*BHAVISAYATTAKAHĀ* : A NARRATION IN APABHRAṀŚA)

The *Bhavisayattakahā* of Dhanapāla is an important narration in which the story of Bhaviṣyadatta is given to illustrate the fruit of the *Śrutapañcamī-vrata*. The author thinks that this work was not composed in the 10th century as written by Jacobi, but was produced in the 14th century.

From the literary and cultural points of view, there is very useful material in this work.

—*BS* Vol. VIII No. 2, April 1963, pp. 113-28

Shastri, Kapil Dev

BHARTṚHARI ON THE RELATION BETWEEN *UPAMĀNA* AND *UPAMEYA*

In the *Vṛtti-samuddeśa* of his *Vākyapadīya*, Bhartṛhari has dealt with *upamāna* (the object of comparison), *upameya* (the subject of comparison) and their *sādhāraṇa-dharma* (common quality) at length. At the end of this discussion, he deals also with the question whether the *upamāna* to which several *upameyas* are compared should be considered as a single entity or should have the same number as that of the subjects.

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Introducing the subject under consideration, Bhartṛhari says that the *upamāna* retains its number irrespective of the number of the subjects that are compared to it.

So, if a single *upamāna* can bring out the similarity in all the *upameyas* merely by one of its qualities, the question arises as to why it should (be made to) change its number according to the number of the *upameyas*. As a matter of fact, in similes, it is the *upameya* or subject of comparison which is the principal factor, while the *upamāna*, the object of comparison, is subsidiary, and is used only to glamorize a certain aspect of the former.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 87–92

Sitaramayya, K. B.

THE SUBSTANCE OF TRAGEDY : A STUDY IN COMPARATIVE LITERATURE

I

ABHIJÑĀNAŚĀKUNTALAM

In this play we see a truly Indian and a complete vision of life. We have three planes of Reality: the unfallen state of the Garden of Eden in the Kaṇva-*Āśrama*, the ordinary world of affairs and action of the king and his court and the "Tapoloka" of the Mārīci's *Āśrama* on the way to Indra's court. Durvāsā's curse represents a great spiritual force. We see in *Śākuntalam* as in the other play a disharmony leading to a greater kind of harmony. In the process of the creation of the new harmony in the building up of the personalities, there is much breaking down, much suffering and waste.

These are not cancelled and when Śakuntalā can pride herself in being the foundress of the race, what she has suffered has not been made good. Hence the tragic experience of the play.

—*JAU* Vol. XXV, *Humanities*, 1964, pp. 19-29

Sriramamurti, P.

MANUSCRIPTS NOTES—THE *KANAKALEKHĀ-KALYĀṆA* OF VĀMANA BHAṬṬA BĀṆA

Vāmana's Kanakalekhā-Kalyāṇa is preserved in two manuscripts. In four Acts, the play depicts the story of the love and marriage of Kanakalekhā, daughter of Vīravarman, king of the Vidyādharas with Prince Vijayavarman.

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The drama follows traditional patterns and several of the motifs have parallels in earlier literature. The diction is chaste and elegant. Some of the pen-pictures drawn by the poet are charming. The writer of the article has quoted some examples of these charming pen-pictures.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 162-64

Sternbach, Ludwik

CĀṆAKYA'S APHORISMS IN PURĀṆAS

On the basis of certain texts, the author shows that out of 390 stanzas of the *Bṛhaspatisaṁhitā* as many as 345 (excluding the five verses found in other Sanskrit texts) are identical with maxims generally attributed to Cāṇakya. In addition, 31 stanzas are found to be identical with a text usually attributed to Cāṇakya and a Purāṇa text. Another 16 stanzas are similar to a Purāṇa text usuallly attributed to Kauṭilya. These verses are quoted in an alphabetical order and their variants given.

The date of the compilation of either the *Bṛhaspatisaṁhitā* or of the various versions of Cāṇakya's aphorism is not known with any degree of certainty. But the *Rājanītiśāstra* version, which is almost identical with *Bṛhaspatisaṁhitā*, was included in the Tibetan Tanjur by Rin-chen-bzon-po who was born in 955 A. D., indicating thereby, that this version must have been compiled in the 10th century A.D. at the latest.

—*Pur.* Vol. VI No.1, January 1964, pp. 113-46

Sternback, Ludwik

SANSKRIT SUBHĀṢITA SAṀGRAHAS IN OLD-JAVANESE AND TIBETAN

This is a detailed study of two *Subhāṣita-saṁgrahas* in Old-Javanese, *viz.*, the *Sārasamuccaya* and the *Ślokāntara* and one *Subhāṣita-saṁgraha* in Tibetan, *viz.*, the *Nītiśāstra* of Masūrākṣa.

A. *Sārasamuccaya*, considered in Java and Bali as one of the most venerated books of Sanskrit origin, was edited in toto in 1962 and was published in the *Śata-piṭaka Series* by the International Academy of Indian Culture. Though mainly composed of maxims from the *Mahābhārata*, it also contains a number of maxims taken from Cāṇakya, *Pañcatantra*, *Garuḍa Purāṇa*, *Hitopadeśa* and Manu and other smṛtis. It is the *Gītā* of the Balinese Hindus. It appears that the original was composed in India in Sanskrit and then translated into Javanese.

B. *Ślokāntara* appeared only recently in the *Śatapiṭaka*, critically edited and annotated by Sharada Rani. This book was published by the

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International Academy of Indian Culture in *Dvīpāntara-piṭaka*. The importance of this text is enhanced by the existence of lost texts of *Manusmṛti* in it.

C. *Nītiśāstra* of Masūrākṣa, another Sanskrit *Subhāṣita* text also appeared recently, though its existence was known for many years. It is one of the eight ethical Sanskrit works included in the Tibetan Tanjur. It was edited in Tibetan by Sunitikumar Pathak in the *Viśva Bhāratī Annals*, Śāntiniketan, 1961. According to the editor, it was composed sometime before the 11th century A. D. Masūrākṣa included mostly stanzas from Cāṇakya or those influenced by Cāṇakya, but he also took some from the *Garuḍa-purāṇa*, *Pañcatantra*, *Hitopadeśa* and *Mahābhārata*.

A twenty-page Annexe to this study gives additional information as to the sources in which the maxims quoted in these three texts appear.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 115-58

Tiwari, R. G.

TIME OF KĀLIDĀSA AS INFERRED FROM MYTHOLOGICAL REFERENCES IN HIS WORKS

Mythological details regarding Kāma, ten incarnations of Viṣṇu and the crescent-crest of Śiva in the works of Kālidāsa are interesting. On analysing them, we find that the dramas of Kālidāsa belong to a period approximately to the end of the fourth century A. D. or the beginning of the fifth century A. D. The two *Mahākāvyas* and the *Khaṇḍakāvya* belong to the end of the fifth or the beginning of the sixth century A. D. The *Ṛtusaṁhāra* and the *Śṛṅgāratilakam* can be assigned to the first century B. C. Thus three Kālidāsas are traceable who must have flourished under the patronage of Vikramāditya, Candragupta Vikramāditya and Kumāragupta, respectively. It is just by an unexplainable coincidence that the first Kālidāsa flourished in the court of a ruler whose name was Vikramāditya and the other two Kālidāsas enjoyed the patronage of those rulers who had assumed the title of Vikramāditya. This was, possibly, the reason for the rolling up of all the three Vikramādityas and the three Kālidāsas into one Vikramāditya and one Kālidāsa into the popular mind,

—*PO* Vol. XXVII Nos. 1-2, January-April 1962, issued July 1963, pp. 5-28

Tripathi, Ramamurti

BHAṬṬANĀYAKA KĪ VYĀKHYĀ KĀ DĀRŚANIKA ĀDHĀRA (THE PHILOSOPHICAL BASIS OF THE COMMENTARY OF BHAṬṬANĀYAKA)

Bhaṭṭanāyaka is an important interpretor of the *Rasa-sūtra* of Bharata. It is said about him that he interprets the term *Bhoga* from the

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stand-point of Sāṅkhya philosophy, but there are certain facts to show that his interpretation follows the trend of Advaita Vedānta as well as the Mīmāṁsā philosophy. His interpretation of *Bhoga* follows the doctrine of the Sāṅkhya and the Vedānta, whereas his treatment of *Bhāvanā* is influenced by the Mīmāṁsā, as the author has shown.

—*NPP* Vol. VI No. 2, 1963, pp. 97-106

Vaudeville, Charlotte

LA LEGENDE DE SUNDARA ET LES FUNERAILLES DU BUDDHA (THE LEGEND OF SUNDARA AND THE FUNERAL OF THE BUDDHA IN THE *AVADĀNAŚATAKA*)

The author has studied the legend of Sundara in the *Avadānaśataka*. Sundara is the name of a yakṣa. His legend seems to have been transferred from Gandhāra to Magadha. There are two layers of the legend, one ancient and the other modern. The former relates to the previous birth of Sundara and the latter belongs to the time of Aśoka.

According to the ancient legend, two Sundaras offered delicious food to Kaśyapa in retribution of which they were born as beautiful persons, presiding over the trees in the midst of which the Buddha attained *nirvāṇa*.

According to the later legend, Sundara was the yakṣa of Gandhāra, whose worship was carried to the east by merchants.

Later on, two legends were fused in the present version of the *Avadānaśataka*.

—*BEFEO* Vol. LII, Fasc. I, pp. 73-91, 1964

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XI MISCELLANEOUS

Ahir, D. C.

INDIA'S DEBT TO BUDDHISM

Buddhism has produced an elaborate, convincing and up-to-date philosophy and influenced the Hindu scholars and philosophers to a great extent. Most of the highest teachings of the Purāṇas can be read in Buddhist scriptures and the whole of Patañjali's *Yoga Sūtras* is a Hinduised version of the Buddhist Yoga. Even the *Gītā* is a post-Buddhistic production, and has borrowed much from Buddhism.

Kālidāsa also owed much to Aśvaghoṣa and Śaṅkara borrowed his Vedāntic doctrines, his dialectics and his methods of approach from the teachings of Lord Buddha; and he and his principal followers deliberately followed the foot-prints of Nāgārjuna and other Buddhist writers. Even Gauḍapāda had adjusted Buddhist doctrines to his Vedānta design.

The origin of the *Bhakti* movement too lies in Buddhism and it was only as a result of the teachings of *Maitrī* and *Karuṇā* by the Buddha that the Indians took to vegetarian diet.

The Buddhists made learning open to all and introduced the system of organised schools in the monasteries. They were the first to establish libraries in the modern sense.

After independence, the constitution-makers of India found their ideal in Aśoka and accepted the Lion Capital and *Dharma-cakra* as their emblems, and a welfare and secular State, preached by Aśoka, as their ruling concept. The Saṅgha founded by the Buddha functioned in India of those days like a modern parliament. We also owe our national era to the Buddhist Emperor Kaniṣka.

The Aśokan pillars, the Buddha images and the sculptures and paintings of Ajantā and Ellorā caves are considered to be the greatest creation of Indian Art; and the Buddhist *stūpas*, *caitya* halls and rock-cut caves are a source of inspiration to our architects. The Sāñcī Gate and the Ajantā Window have been adopted as patterns in many Government and private modern buildings.

—*MBo*, Vol. 72 No. 5, May 1964, pp. 92-98

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Ayyar, V. Ramanatha & Aithal, K. Parameswara

KĀRPĀSA COTTON : ITS ORIGIN AND SPREAD IN ANCIENT INDIA

It is agreed that India is the home of one of the cultivated cottons, namely *Gossypium arboreum ;* but there is uncertainty with regard to the centre or centres of its origin. Vavilov considered that Hindusthan including Assam and Burma, but excluding the old Panjab and North-West Frontier Province, was the Indian centre of origin. Hutchinson, on the basis of the finding of cotton lint in the excavations of Mohenjodaro, declared that Sind would have been the primary centre with a secondary centre in Assam where the degree of the variabilty of plant characters was highest.

In the lexicons of the two oldest written Indian languages, Sanskrit and Tamil, the number of words given as synonyms for cultivated cotton are eleven in the former and five in the latter. The word *Marūdbhavā* or *marudbhavā* literally means a plant born in a sandy or windy tract (possibly west Rajputana), while *samudrāntā* signifies a plant growing by the side of the sea, implying that the two are different in their environmental requirements.

Amongst the synonymous words in Sanskrit, the term *tūla* is the earliest to be noticed. It is met with in *Taittirīya-saṁhitā* and other early Vedic works, but in none of them has the term *tūla* been used in the sense of cotton. There it means as reed-top and panicle. It is only in the epics that *tūla* is used in the sense of spinnable cotton. It is clear from the citations that *tūla* did not refer to the real spinnable cotton in the early Sanskrit literature. It is of interest, however, to note that in the Austro-Asiatic dialect, Santali, *tulam* means ginned cotton. But one is not sure whether this word is a loan from Sanskrit or *vice versa*. In case the latter happens to be the truth, the sudden change in the meaning of *tūla* from read-top or panicle to cotton is easily explainable. Burrow is of the opinion that *tūla* is related to the Tamil word *tūval* (feather or down) and was absorbed into Sanskrit when the Dravidian language was prevalent in the Yamunā-Gaṅgā doab. Karve holds that such a hypothesis does not seem to be borne out by the known facts of history as 'Dravidian records begin much later than Sanskritic ones'.

Kārpāsa is chronologically the next word met with in the ancient Indian literature and is, therefore, the earliest term referring to the spinnable cotton. It is noteworthy that this word does not occur in any of the Saṁhitās, Brāhmaṇas or Upaniṣads of the Vedic period, but only in one of the Vedāṅgas, *i.e.*, in the Sūtra literature. Even amongst the earliest important Sūtra works, it is only in the three, *Āśvalāyana-śrauta* –(IX. 4. 17), *Lāṭyāyana-śrauta*–(II. 5. 1, IX. 2. 14) and *Baudhāyana-dharma* (1.6.10)

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sūtras that *kārpāsa* is used to signify woven cotton cloth to be worn at the time of performing certain rituals.

Besides, words relating to cotton find a place in the Munda and Santali wedding songs where nothing, that has not been sanctioned by hoary tradition, would have been admitted, especially by uncultured aboriginal tribes. The above observations go to prove that the hilly region of South Bihar, West Bengal and North-West Orissa is the probable centre of origin of what is called *Kārpāsa* cotton and that the plant was domesticated and developed by the aboriginal tribes, chiefly the Mundas and the Santals.

The author next discusses the morphological and fibre characters of the original plant-forms at the time of their discovery, although it is difficult to get an exact idea of the same. He further discusses the spread of cotton and, in that context, he describes a few peculiar features of cotton.

A detailed study of the subject in this article leads to the following conclusions :

1. *Kārpāsa* is the name of a cotton variety spotted and domesticated by the Austro-Asiatic language speaking tribes like the Mundas and Santals living in the hilly jungles of South Bihar, Orissa and West Bengal long prior to 800 B. C.

2. The tribes had developed the technique of spinning short fibres with the pre-knowledge they possessed in the making of mats and cloth from bast fibres of wild plants.

3. *Kārpāsa* cotton was originally a perennial suited to red soils with an annual rainfall of 80-100 inches. It had narrow-lobed leaves, low-ginning percentage, fine and fairly long fibres adhering firmly to the seed-coat. It had given rise to many annual races with different morphological and lint characters during the course of its spread.

4. It had spread to the plains of Bihar and West Bengal long before the arrival of the Aryans.

5. It became popular in the western Aryan kingdoms established along the banks of the Gaṅgā and the Yamunā and it then moved to the Panjab. This represents the first wave of cotton migration towards the West.

6. The soldiers of Alexander's army spread its cloth further west up to Greece.

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7. *Kārpāsa* cotton would appear to be different from the 'tree wool' described by Herodotus and from the cottons found at Mohenjodaro. The latter cotton does not seem to have travelled east of the Harappan empire.

8. It spread, by the diffusion of the tribal culture, into Assam and Eastern Bengal on the east and on the plateaus of the Andhra hills on the south.

9. The establishment of kingdoms by Hindu kings in Upper and Lower Burma, Malaya, Cambodia and Annam encouraged the distribution of its forms, although some of them got mixed up soon with the other cotton varieties imported from peninsular India.

10. The people of Kaliṅga spread *Kārpāsa* cultivation up to the delta of the Godavari and traders exported its fine cloth into the Tamil country.

11. In its movement towards the Upper Deccan and Gujarat, it met a more ancient variety growing on the black soils. The hybridization, that would have resulted from such a mix-up, would have caused the evolution of finer cottons.

—*Br.V* Vol. XXVIII Pts. 1-2, May 1964, pp. 1-38

Balabushevich, V. V.

SOME PROBLEMS OF THE HISTORY OF INDIA

The discovery of archæological data containing material on Indian culture in the Central Asian republics of the U. S. S. R. throw additional light on the problem of cultural relations between India and Central Asia. Bongard-Levin points out that the Aryans came to India, not as a single big compact group, but were invading it over a long period of time in several waves of migration of Indo-Aryan tribes. There was a big temporal gap between the decline of the main centres of the Harappa civilization in the 17th-15th centuries B. C. and the arrival of the people representing the 'Painted Grey Ware' culture who could be identified with the Indo-Aryan tribes of the *Ṛgveda* period. The decline of the Harappan civilization was due to the internal causes and was not directly occasioned by the invasion of the Vedic Aryans whose culture was not, even territorially, connected with the main centres of the Harappan civilization. Works of Soviet Indologists show important social and economic changes, reflecting the continuous historical progress within the frame-work of feudal society. '*A History of India in Modern Times*', a collective work by Soviet Indologists, published in 1960, traces the growth of national forces opposing colonialism. A collection of archival documents reveals the contacts between India and

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the U. S. S. R. Study of Indian philosophy is another important branch of Soviet Indological research. Works have been published on the philosophies and socio-political concepts of Rammohan Roy and Aurobindo Ghosh. A. M. Dyakov, in a monograph, *National Question in Present-day India*, stresses that India is a multi-national country, but all her peoples have a vital interest in the preservation of its national unity, though the task of ensuing that unity in the conditions existing in India faces certain difficulties. A. I. Levkovsky, in *Peculiarities of the Development of Capitalism in India*, analyses India's economic history in the colonial period and discusses the problems of economic independence, mixed economy, position of foreign capital and others.

The Institute of the Peoples of Asia of the U. S. S. R., Academy of Sciences, has undertaken the publication of a four-volume history of India. Two volumes dealing with the modern and contemporary periods have already been published. The other two volumes relating to the history of mediæval and ancient India are in progress.

—*Ami.* Vol. I No. 3, February 1964, pp. 9-17

Barua, Dipak Kumar

ANCIENT INDIAN LIBRARIES

In ancient India, the history of Libraries is as old as learning. The monasteries and educational instructions, associated with temples, housed some of the libraries. Fa-hien and Hiuen-tsang noticed some of the important Buddhist collections, *e. g.*, Jetavana collection, the Palace Library in Kashmir, Library at Kanchipura, etc.

I-tsing's account of the Nālandā collection, the famous collection of Vikramaśilā monastery, established by Dharmapāla, with its Academic Council in charge of its libraries, is worth mentioning. No less famous was the University of Valabhī and its collection which is mentioned in a grant of Guhasena I dated 559 A. D. At Nagai in Hyderabad, there existed a big temple college in the 11th century which maintained a big Library. The Library at Anhilawāḍa maintained by the Cālukyas was a rich and renowned collection.

The Purāṇas recommended the donation of manuscripts, etc., for use in temples and *maṭhas* as an act of religious merit.

—*MR* Vol. CXIII No 4, April 1963, pp. 281–84

Bharati, Agehananda

PILGRIMAGE IN THE INDIAN TRADITION

The paper proceeds in five sections : the first on pilgrimage in action; the second on pilgrimage in religious literature, *i. e.*, pilgrimage as a

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precept : the third on Buddhist pilgrimage; the fourth on Hindu pilgrimage and the last on *tāntric* element in this subject, as well as a topographical survey of Indian pilgrim centres.

The Vedic references to pilgrimage are sparse ; no pilgrimages are enjoined in the Vedas; the earliest literature to enjoin pilgrimage is the *Mahābhārata* and the Purāṇas, which are followed by the *tantras*, both Hindu and Buddhist.

According to the *Kṛtyakalpataru* of Lakṣmīdhara, which has exercised a great influence on early writers of Mithilā, Bengal and northern and western India, pilgrimage is recommended as an obligatory observance. The author has dealt with three partially overlapping themes, mythology, hagiography and object topography, under which the origin of Indian pilgrimage could be examined.

—*HR* Vol. III No. 1, Summer 1963, pp. 135-67

Bhattacharyya, A. K.

THE INDIAN NATIONAL BIRD IN ART AND LITERATURE

By its variegated colour, its rhythm of gait, its close akinness to the green vegetation of its immediate environs and, above all, its keen response to the changing nature and the seasons, the peacock has drawn itself closer to the poet in man than any other bird. Throughout Indian poetry, in bliss and in happiness, as well as in distress and depression, the peacock has been the constant companion of the Indian lover and the beloved. Peacock is the favourite of gods, not only as the vehicle of Kārtikeya, but as a chosen bird of Indra. Besides, peacock also figures, in the gateway relief decorations at Sāncī, in the garden scene of the Śuṅga period on a pilaster from Gwalior, in the Kuṣāṇa sculpture from Mathurā showing the goddess Lakṣmī, and on some coins. In the Gupta period, it was recognised as a royal bird. In stone sculpture, bronzes and terracotta figures, the peacock continued through the succeeding ages as a successful favourite of the artists. In painting, the peacock finds place under different situations with different symbolisms. As an emblem of beauty, it lends its tails, with beautiful 'eyelets' in variegated colours, to fans and other items of utility and ornament. It has also supplied the decorative motif, to a great extent, in the applied arts of India.

—*CF* Vol. VI No. 2, January 1964, pp. 110-19

Bhiksu, Rastrapal

THE GLORY THAT WAS RAJGIR

Rājagṛha, (modern Rajgir) was the capital of powerful Magadha. According to the *Rāmāyaṇa*, it was founded by king Vasu and was called

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Vasumatī. It became famous throughout India for its wealth and magnificance. According to Buddhaghoṣa, it had 32 main gates and was surrounded by five hills, which formed a natural boundary.

According to the *Mahābhārata*, it was the capital of the king Jarāsandha and was then known as Girivraja. Rajgir is sacred to the Hindus, Buddhists, Jains and Muslims for more than one reason. Lord Buddha admired the city and its environment and called every part of it delightful. Aśoka erected a *stūpa* and pillar in the 3rd century B. C. Of the places of interest at Rajgir, the author mentions :

(1) Veṇuvanārāma,
(2) Tapoda Nadi,
(3) Sattaparṇi Cave.
(4) Sonabhandar Caves,
(5) Ranabhumi,
(6) Maniyar Math,
(7) Bimbisāra's jail
(8) Jīvaka Ambavana and
(9) Gṛddhyakūṭa.

—*MBo.* Vol. 72 No. 6, June 1964, pp. 188–93

Bissoondoyal, B

SOME FRENCH INDOLOGISTS OF NOTE AND THEIR WORKS

The author presents an account of the keen interest taken by the French people in ancient, medieval and modern Indian literature in Sanskrit, Tamil, Hindi and Urdu. In this connection, he describes the work done by famous French fabulist La Fontaine (1621-1695), whose best fables owed their existence to Viśṇuśarmā's *Pañcatantra*, Voltaire (1694-1778), Antoine Galland, who rendered the *Thousand and One Nights* into French, Madama de Bolier, the authoress of the encyclopaedic work *Mythologie des Hindous*, Eugne Burnouf (1801-1852), who translated the *Bhāgavata-purāṇa* into French, annotated Geringer's *L'Inde anglaise*, and wrote his *Introduction to the History of Buddhism*, Miss Ch. Vaudeville, who rendered the *Rāmacaritamānasa* into French, Ariel and Louis Jaclliot who rendered into French the famous Tamil classic *Tirukkural*, Anquetil Duperron, who translated into French Prince Dara Shikoh's *Oupnek'hat*, a Persian rendering of fifty *Upaniṣads*, A. Roussel, Valentin Parisot and Hippolyte Fauche who translated Vālmīki's *Rāmāyaṇa*, Romain Rolland, who gave biographies of some great sons of modern India, and Louis Renou, on whom has fallen the mantle of E. Burnouf. The author also draws our attention to the work of some Indians who translated Indian classics into French.

—*CR.* Vol. 169 No. 1, October 1963, pp. 145-55

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Cannon, Garland
SIR WILLIAM JONES

It may be of interest to scholars and non-scholars alike to know that in a series of his diary-like daily letters in the autumn of 1787, Jones summarized the complete plot of recension, utilising an Arabian Night Tables device of suspending the summary at a peak of interest in order to hold at a high plateau what he hoped would be Lord Spencer's absorption with the story. In this paper that summary is given.

—*JAOS* Vol. 83 No. 2, April-June 1963, pp. 241-43

Chatterji, Suniti Kumar
ROLE OF ORIENTAL STUDIES IN THE HUMANITIES

With the coming of Renaissance, Christian Europe and the West regarded themselves as superior to the infidel or pagan East. However, from the second half of the 18th century, the Westerner desired and attempted to enter within the precincts of the Eastern world. The scientific mind of 18th century, with its renewed interest in Man as Man started the intellectual exploitation of the East through an interest in, and study of, her diverse civilisations and literatures. Then followed a study of Eastern Art, beside the deathless art of the Hellenic and the Gothic worlds of Europe. It is now being conceded that the universal elements of the Oriental culture should form part of the mental and spiritual equipment of the West also. There has been a gradual emancipation of the intellect of the Westerner from medieval scholasticism after the Hellenic Renaissance ; and a similar, although more rapid, emancipation is taking place in the lands of Asia, at least in the minds of the elite who are guiding the masses. The only feasible way to make a beginning in the task of universalising the common World Humanism in its two wings of Oriental and Occidental Studies would be to prepare graded compendia for all sections of students where the message of 'Orientalism' may reach the West, and that of 'Occidentalism' the countries of the East. It is time that 'Oriental Studies' were now made part of a General Humanism, with 'Occidental Studies' combined for mankind as a whole.

—*IAC* Vol. XII No. 4, April 1964, pp. 228-38

Devaraja, N. K.
THE INDIAN CONCEPTIONS OF SAINTLY VIRTUES

Virtues which are the basis of moral life can have two aspects : one leading to the making of the ideal citizen and the other to the development of a saint's personality. The difference between the two is perhaps not one of degree only. It depends on the attitudes towards life and the universe as well as on the inspiration.

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According to Manu and other Hindu law-givers, the life of even a *Parivrājaka* is a stage in man's spiritual growth. The saint, however, practises virtues as a result of philosophical wisdom. Manu speaks of two kinds of action, *Pravṛtta* and *Nivṛtta* leading to opposite results (XII, 89-91). The *Bhagavadgītā* (XVI, 1-3) divided men into two categories, the divine order and the demoniac order.

Hindu thinkers brought under demoniac disposition lack of faith in the existence of God and reverence for the Vedas, while the Buddhists' treatment of ethical methods was relatively more free from metaphysical bias. However, the description of the *Sthitaprajña* in the *Bhagavadgītā* can well compare with that of the *Arhat* and *Tathāgata* in Pāli literature.

Both in archaic Buddhism and in such Hindu works as the *Yoga-sūtras* of Patañjali, we come across four social emotions which ought to be cultivated by the aspirant after salvation (*nirvāṇa*). They are *metta* or *maitrī* (friendliness), *karuṇā* or compassion, *mudita* or sympathetic joy and *upekkhā or upekṣā* (over-looking evil in others). According to Edward Conze, Buddhist friendliness is, to some extent, equivalent of Christian *agape* or love. The *Yoga-sūtra* (I, 33) remarks that these virtues produce *cittaprasādana* or cheerfulness in the aspirant or *sādhaka*.

In early Buddhism, *prajñā* (knowledge) is given a higher place then *karuṇā* (compassion), but in Mahāyāna literature *karuṇā* becomes gradually more important than the other. Mahāyāna lays more emphasis on the social context of saintly virtues, as is clear from the doctrine of the Bodhisattva.

—*Bha.* Vol. VII Pts. I-II, 1963-64, pp. 28-40

Gopal, Lallanji

SUGAR-MAKING IN ANCIENT INDIA

It seems that, though the Aryans were acquainted with sugarcane in the Vedic period, they had not acquired the knowledge of manufacturing sugar from its juice. We can assign the beginning of sugar manufacture in India to somewhere about the 8th century B. C.

Guḍa is a purified product which contains few impurities. More refined are *matsyaṇḍikā*, *khāṇḍa* and *śarkarā*, each of which is purer than the preceding one. Caraka notes the medicinal properties of these four types, which are, in fact, four stages in the process of manufacturing granulated sugar. Kauṭilya and Suśruta mention *phāṇita*, *guḍa*, *matsyaṇḍikā*, *khāṇḍa* and *śarkarā*. The Jain work *Nāyādhammakahā* enumerates *khāṇḍa*, *guḍa*, *śarkarā* and *matsyaṇḍikā* in its list of the kinds of sugar.

It appears that when the Aryans learnt the technique of producing crystallised sugar, they gave it the name of *śarkarā* from its granular

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consistency. Cumulative evidence of *Aṣṭādhyāyī*, the *jātakas* and the *Arthaśāstra* suggest a date round about 500 B. C. for this.

In *Harṣacarita*, *pāṭalaśarkarā* and *karkaśarkarā* are used side by side. Bāṇa speaks of *Khaṇḍaśarkarā*, which may have been another name for *pāṭalaśarkarā*.

Suśruta notices the characteristics of *phāṇita* made from the *madhūka* flower and *Vaidyaśabdasindhu* renders the Jain word *puṣpottara* as *puṣpaśarkarā Padmottara* is yet another kind of sugar mentioned in the *Nāyādhammakahā*. All this would mean that the Indians extracted a form of sugar from certain flowers.

Bṛhatsaṁhitā mentions the *guḍa* made of pomegranate fruit. Suśruta mentions sugar made from the juice of grapes.

Yavāsaśarkarā is another variety of sugar mentioned by Suśruta and Caraka. As regards palm sugar, it was already being made by the time of Suśruta.

—*JESHO* Vol. VII Pt. 1, April 1964, pp. 56-72

Govindaji

PRĀCĪNA BHĀRATA MEN LEKHANA SĀMAGRĪ (WRITING MATERIAL IN ANCIENT INDIA)

After the broken pottery, seals and copper plates of the days of Indus civilization, the oldest material of writing that has been discovered is stone. First, they wrote on a stoneslate and then carved the writing with a chisel. In the North-Western Province, they have also found bricks on which Buddhist aphorisms are carved.

Birch-leaf was the chief material to write on in ancient times. By the time of Alexander's invasion, birch-leaf had come to be used particularly for the purposes of writing.

The *smṛtis* and the inscriptions of the time of Sātavāhanas point to the practice of writing on silken and cotten cloth. A cloth manuscript has been found bearing a date of the Vikrama Samvat 1418.

Buddhist sculptures mention writings on wooden boards not only in the south, but even in the distant north, they wrote on palm-leaves of the size up to $3' \times 1'$ from times immemorial. Palm-leaf manuscripts written 600 years before Chirst have been discovered.

A writing on a piece of leather was sent to Augustus Ceasar by an officer in India in the 1st century. Fa-hien has spoken of copper-plates

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about 400 A. D., but in ancient times gold and silver plates were also used for writing. Paper does not appear to have been used in India before the 13th century A. D., but red-lead, ink, dyes, etc., had been in use in olden days. Chisels, brushes, wooden-sticks and quills were used as pens.

—*Sam.* Vol. V. No. 2, 1963, pp. 38-40

Gulati, A. N.

AN EARLY HISTORY OF FLAX IN INDIA

The Aryans entered India sometime after 2000 B. C. from Central Asia and possibly brought with them the art of preparing flax fibre from the stem of the linseed plant.

The *Arthaśāstra* refers to the cultivation of linseed in India. The *Manusmṛti* contains references to the use of fibres. These references show that some bast fibres were employed for making strings and cloth about 800 B. C. as well as in Buddhist India.

The excavations at Chandoli near Poona have brought to light a number of beads with an extremely tendered string through them. The author is of opinion that the string was made of flax. On the basis of the date of the site, he is inclined to believe that the Aryans had known manufacturing flax from linseed by about 1500 B. C.

—*BDCRI* Vol. XXII, 1963, pp. 112-17

Kapadia, Hiralal R.

THE JAINA RECORDS ABOUT BIRDS

This is a detailed study of the account of birds, their varieties, habits and distinguishing features found in Jaina literature. The author has given a bibliography of more than fifty works which he has consulted and has also recommended. *Dhanañjayanāmamālā*, *Viśvalocana-kośa*, *Bālāvabodhas*, and seven unpublished exegetical sources for consultation and further study.

He has found thirty-three Sanskrit and six Prākrit words, meaning 'bird', and discussed their etymologies which give us a wealth of knowledge about all kinds of birds.

A sufficiently big list of bird-names is dated 200-250 B. C. The *Aṅgavijjā*, an important Prākrit work belonging to the 5th century A. D. (latest), is said to furnish us with 145 Prākrit names for various species of birds, for some of which no details are so far available. A very long list of birds is reproduced from *Paṇhāvāgaraṇa* in connection with *himsa*, nineteen

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important details about birds, given by the commentator Abhayadeva Sūri, are also mentioned.

Birds, whose birth is uterine are said to be in many respects superior to those, who are produced by coagulation. For a number of Sanskrit and Prākrit bird-names, the author has not been able to find corresponding English names. That, according to him, is natural as they are solely Indian.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 59-107

Maity, P. K.

A NOTE ON THE SNAKE CULT IN ANCIENT INDIA

The snake cult has played a great role in the religious history of India from the time of the Indus valley culture to the present day, The cult, which grew up independently among the Indus people, has been accepted by Hindus, Buddhists and Jains alike.

The earliest reference to the practice of worshipping live snakes is found in the accounts of Greek writers who visited India. The snake temple at Calicut and many others in Malabar in general contain many live cobras.

Sarpabali is a ceremony which was observed in the age of the *Sūtras* for the two-fold purpose of honouring and warding off snakes

It is generally believed that Nāgas were worshipped as the snake-spirits. As usually represented in Indian art the snake-spirits or gods with snake-hoods varying from three to seven are of three types : anthropomorphic, theriomorphic and therio- anthropomorphic.

After discussing many beliefs regarding the worship of these *nāgas*, the author does not think that the snake-spirits were first worshipped as water-spirits. He holds that the snake is so awe-inspiring that one would expect it to obtain worship in its own right.

The haunting of houses by snakes seems to have been the cause of the origin of the belief that the souls of deceased persons return to their residences in the quite of snakes.

An example of the relation between the snakes and the earth is found in the *Rāmāyaṇa*. This association is probably due to the fact that snakes commonly live in holes in the earth. Scholars believe that *Śeṣanāga* was worshipped as a god of harvest and cultivation.

The early association of snakes and trees can be traced back to the Indus valley period. It appears that in the legend of the Buddha and the

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Muchilinda, the Nāga was conceived as a tree-spirit. In a Buddhist *jātaka*, we read of a huge banyan tree which is haunted by *Nāgas*.

—*FL* Vol. IV No. 4, April 1963, pp. 120–29

Mode, Heinz

TIGER-AND-LION CULTURES REFLECTED IN ARCHAEOLOGY AND FOIKLORE

The archaeological and folkloristic evidences go to prove that the tiger-love corresponds to the prehistoric cultural traits and that a pre-historic leopard-tiger culture preceded an early historic lion culture not only in western Asia, but also in India.

The author thinks that the idea to consider the lion to be the king of beasts could not have originated earlier than 5000 years ago.

—*FL* Vol. IX No. 9, September 1963, pp. 289–96

Nakamura, Hajime

A CRITICAL SURVEY OF INDIAN RELIGIONS AND PHILOSOPHY CHIEFLY BASED UPON JAPANESE STUDIES

The author of this article describes, in some detail, the development of recent Japanese studies in Indology, especially Buddhism and philosophy.

Japanese centres are not rich in material, so far as the study of Indus civilization is concerned. But they have done researches on the date, way of life and ideologies of the Vedic people.

They have made important observations on the political and socio-economic conditions of Buddhist India. They have discussed art, religion and philosophy, among other things, during the Mauryan age, with considerable interest.

Japanese scholars tried to establish that the historical personage referred to in Śūdraka's *Mṛcchakaṭika* is Vindhyaśakti, the founder of the Vākāṭaka dynasty. At about the time of the rise of the Kuṣāṇa dynasty, monarchs came to be deified. The Divine Right of kings was established in the Brāhmaṇa law books. Buddhism, particularly Mahāyāna, rejected this concept of kingship. Buddhist monks went to China (148 A. D. to 400 A. D.). Cave temples were built along the west coast of India. Gāndhāra art came into use. Maga Brāhmaṇas, mentioned in the literature of the Kuṣāṇa period, were perhaps influenced by Zoroastrianism.

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The Gupta dynasty adopted Sanskrit as the official language for the first time. Fa-hien visited India at the time of Candragupta II. Mahāyāna inscriptions began appearing from the Gupta period. Japanese studies of the post-Gupta period are meagre.

Recently, Japanese scholars have begun to show interest in the study of the Muhammedan rule in India. It has been made clear that the origin of Urdu is later than previously supposed. It was only after 1857 that Urdu prose became a medium of expression.

Only in recent years the Japanese scholars have begun to study modern India.

Among the important Japanese writers on Indian religions and philosophies, special mention may be made of Hakuju, Ui, Kamakura and Nakamura.

In a study it has been shown that the rituals of Vedic sacrifices were preserved, in modified form, in the Buddhist Esoterism.

The *Vajrasūci-upaniṣad* is regarded as indebted to a Buddhist work also called *Vajrasūci*. The philosophy of the Upaniṣads has been found to contain many elements common with philosophical currents in Greece, China and other countries.

The *Yājñavalkya-smṛti* has been found to be a kind of mosaic code, with its structural sequence following the examples of Manu. It has been asserted that originally this *Smṛti* was a book of religious codes containing two sections, Customs and Penances. Another section, Justice, was inserted later on. Lastly, the author of the chapters 'The King's Law' and 'Philosophy' was also the compiler of the three previous chapters. It is estimated that the book was prepared around 500 A. D.

The teachings of the *Bhagavadgītā* have been found to contain some similarities with those of Pure Land Buddhism.

Hindu ethics with caste divisions placed an obstacle to the development of capitalism in India. Jainism has also attracted many Japanese students to its critical study.

Japanese scholars have concentrated more upon textual and philological studies of philosophical texts. They have ignored the study of philosophy proper. But a few scholars like Nakamura have done good works in this field also.

The early Vedānta philosophers strove to wipe out the Sāṅkhya influence in order to establish the supremacy of their own school.

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The Yoga philosophy looks like a dualistic version of the philosophical system of Plotinus. The *dhyāna* seems to have been introduced into China by way of Kashmir.

The thought of the *Vaiśeṣika-sūtra* should be distinguished from that of Praśastapāda. The conception of time in this school was refuted by the Mādhyamikas.

Some kind of Nyāya is to be found even before the *Nyāyasūtras*. The *Kathāvatthu* and *Caraka-saṁhitā* provide information on this point.

The article refers to the development of logic in Ancient India giving out the contributions of some particular Schools and logicians.

According to the Mīmāṁsā school, a word is a concept or an idea. According to the *Tattvasaṁgraha*, the Mīmāṁsā asserted the existence of the eternal and personal *ātman* whose essence is *caitanya*.

Nakamura has done a pioneer work in the field of the study of Vedānta philosophy. In the scriptures of Early Buddhism and the Mahāyāna *Sūtras*, prior to Nāgārjuna, no reference to Vedānta is found. In those times, therefore, it was not an independent school. It appears for the first time in Bhavya's works (*c.* 400–570). He speaks of Vedānta as an independent school and does not mention *Māyā* or *Avidyā* in this connection. Vedānta adopted Buddhist ideas and it influenced, in its turn, later Mahāyānism.

Śaṅkara's way of argumentation betrays that he was virtually a rationalist. Rāmānuja takes *Karman* to be the same as *Avidyā*. The grammarians' philosophy has chiefly been investigated by Nakamura. Bhartṛhari reached an attitude of relativism from the point of view of logic. His philosophy was influenced by Vedānta,

—*AAs.* No. V, 1963, pp. 1–75

Renou, L.

SUR LE GENRE DU *SŪTRA* (ON THE GENUS OF *SŪTRA*)

The *sūtra* literature appears with the beginning of the *smṛti* and at the end of the *śruti*. It is for the first time attested in the field of *Vedāṅga*, particularly, ritual (*kalpa*), grammar (*vyākaraṇa*) and metrics (*chandas*). As regards the *nirukta*, it is a mixture of *sūtra* and *bhāṣya*. The grammar of Pāṇini may also go back to a treatise like the *prātiśākhya*.

The *sūtra* literature came to birth in ritual, more precisely in the ritual called *śrauta*, and from there it passed into other disciplines. In the

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field of grammar, a form of *sūtra* called *vārttika* also appeared. The combination of *sūtra* and *vārttika* is found in the *darśanasūtras*.

Among the Buddhists, the word *sutta* (*sūtra*) designated the whole of the discourses in the form of dialogues attributed to the Buddha, which comprises the main part of the *Tripiṭaka*. The difference between the designations of the word *sutta* (*sūtra*) in Brāhmaṇical and Buddhist canons can be traced to the early tradition of the *Śrautasūtra*, which represents the schools of Vādhūla and Baudhāyana where the *sūtra* has not attained its distinctive features and is hardly distinguishable from the prose Brāhmaṇa. It is from the Brāhmaṇa that the Buddhist and Jain *sutta* (*sūtra*) is derived.

Another category of this sort is the *paribhāṣā* (rules of interpretation), which is used here and there in the works.

The author has studied in detail the stylistic evolution of *sūtra* in different branches of literature.

—*JA* Vol. CCLI No. 2, 1963, pp. 165-216

Sarma, M. V. Sridatta

THE SERPENT IN INDIAN LORE

The Vedic and Purāṇic texts refer to the dominance of reptiles to the detriment of mankind. By Brahma's orders all the reptiles, descended down and settled in the internal regions on the fifth day of the waxing moon in *Śrāvaṇa*. It is said that on this day, those who feed the Nāgas with austerities without partaking any spiced food, will certainly be on friendly terms with the serpent race, freed from fear of attack.

According to the account given in the *Mahābhārata*, the serpents were the offsprings of Kaśyapa by Kadrū. It is also said that when a snake occupies a bed or lurks about in the house, or when one is bitten by a serpent, or when there is an anthill in the house, or when reptile has entwined the body, a prayer offered to Manaṣā, the sister of Vāsuki, will render one immune to snake-poison.

According to the *Kūrma-purāṇa*, Ananta is no other than Janārdana Himself. On Him rests the entire universe. In India, Malaya, Indochina, China, Japan, Mexico and several parts of America there are temples in which the serpent is the ruling deity. The seven important snakes as described in the Purāṇic lore are *Vāsuki*, *Tākṣaka*, *Kārkoṭaka*, *Padma*, *Mahāpadma*, *Śaṁkhapāla* and *Kulika*.

In the *Śilpa-Ratna* and other Āgamic texts, Nāgās are described as semi-human (the portion below the waist being that of a snake).

—*VK* Vol. L No. 10, February 1964, pp. 580-84

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MISCELLANEOUS

Schneider, Ulrich

ON THE BUDDHIST ORIGIN OF THE CHRISTIAN LEGEND OF PLACIDAS—ST. EUSTACHIUS

According to Garbe, the king Brahmadatta of the *Nigrodhamiga-jātaka* and the general Placidas of the Christian legend of Eustachius were both not dedicated to the true doctrine in the beginning. They were both passionate hunters and, at the same time, of mild disposition. To one of them the Bodhisattva approached in the form of a gazelle with silver coloured antlers, and to the other in the form of a splendid stag with a crucifix in the antlers. Both the animals were in danger of being killed and both showed their hunters the way to salvation. Thus the main features of the two tales bear unmistakable similarities to each other.

The important correspondences between the Christian and the Buddhist tale of Vessantara (Viśvantara) are also unmistakable. Vessantara and Eustachius both go into banishment. Both lose everything they have : their high positions in the world, their wealth as well as wives and children; but while Vessantara gives them away, Eustachius loses them through God's decision to tempt him—this is precisely the difference between the Buddhist and the Christian ethics. A temptation takes place in the Buddhist tale also through the God Indra.

W. Bousset assumed a transference of the story from East to West. H. Günter, on the other hand, calls attention to the fact that it is not so easy to derive a Christian legend from widely-scattered independent Buddhist tales. The author, however, believes that it is far less difficult to trace the Placidas-Eustachius legends back to various Buddhist sources than Günter thought.

—*JASB* Vols. XXXVI-XXXVII, 1961-62, issued 1964, pp. 12-22

SOVETSKOE VOSTOKOBEDENIE MEZHDYDBUMIA KONGRESSAMI (SOVIET ORIENTOLOGY BETWEEN THE TWO CONGRESSES)

The article deals with the development of Orientology between the two sessions of All Union Coordination Conference on Orientology in 1961 and 1963. The publications on Orientology under the guidance of educational institutions of the U. S. S. R. are mentioned here :

1. *Ashkhabad:* Translation work of the great Indian epic *Mahābhārata* (in six volumes) is being carried on by V. L. Smirnov in the Academy of Sciences of the Turkmen Soviet Socialist Republic.

2. The Indological Section of the 25th Congress is conducting a publication of collection known as *History and Culture* of *Ancient India*. A

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series of articles by the Indologists of German Democratic Republic, Polish Peoples Republic and Czechoslovak Socialist Republic are included in this collection.

3. Mention must be made of B.S. Stavisky's discovery of inscriptions on vessels in Kara Tepe (Central Asia), which are in Brāhmī and Kharoṣṭhī pertaining to Kuṣāṇa era. S. P. Tolstov's numismatic finds in Khorezm supplement our knowledge of the Śaka era. Indian documents on barks in Brāhmī script found by L. I. Albaum in Jang Tepe are remarkable. A large number of similar materials are included in the collection named as *India in Ancient period.*

4. Besides many periodical publications of the previous year, a monograph on the mediaeval history of the eastern countries was published. Among these one must mention first I.M. Reisner's posthumous publication, *National Movement of 17th-18th century* (Moscow, Dept. of Oriental Literature, 1961).

5. Some of the publications on mediaeval ideology on the East are :

A.M. Pialigorsky's *Materialism of the Lokāyatas.* Also *Indian system of Śaivas and Śāktas and other philosophical and religious systems in mediaeval Tamil Sources.*

6. Study of the newest trends in history is also carried on. During the previous year general works on the history of eastern border as a whole and history of different countries were published, *e.g.*, *New History of India* (Moscow, Dept. of Oriental Literature, 1961).

During the past three years the Institute of the Peoples of Asia of the Academy of Sciences, U.S.S.R. issued many publications on many languages of the East, *e.g.*, *Indian Languages* (Moscow, Dept. of Oriental Literature, 1961); *Bengali language, Problems of grammar* (Moscow, Dept. of Oriental Literature, 1962); *Hindi Language* (Moscow, Dept. of Oriental Literature, 1962), etc.

A great amount of research was done in the field of philology. The publications in this field are :

I. Serebriakov—*Panjabi Literature* (Moscow, Dept. of Oriental Literature, 1963); P. A. Grintser—*Ancient prose in story form.* (Moscow, Dept. of Oriental Lit., 1963); *Drama and Theatre in India—collection of articles.* (Moscow, Dept. of Oriental Lit., 1961); *Modern Indian Prose* (Dept. of Oriental Lit. 1962); *Rabindranath Tagore—Hundred years from his birthday, 1861-1961—a collection of articles.* (Moscow, Dept. of Oriental Lit. 1961).

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One must also mention the publications of the Academy of Sciences, U. S. S. R., which include, among many other literary collections, *Mahābhārata*—Ādiparvan (Canto. 2). Great help to the students is rendered by the Oriental Department of important libraries of the Soviet informations about foreign literature. One must take into account the publications of the bibliographical series in which appeared the work, *Writers of Foreign Countries* dealing with Rabindranath Tagore, Prem Chand, Nagim Hikmat, etc.

—*NAA* No. 6, 1963, pp. 243-53

Staal, J. F.

SANSKRIT AND SANSKRITIZATION

Classical Indology and Indian anthropology deal with the same material, but have different points of view. A recent example is the concept of Sanskritization. The term is not defined, but is used to indicate a process by which a lower caste attempts to raise its status to a higher position in the caste hierarchy. Its essential ingredient is the imitation of behaviour and beliefs associated with ritually higher status groups. According to M. N. Srinivas, it is a two-way process : (1) influence of Sanskritic Hinduism on regional cultures and (2) influence of regional cultures on Sanskritic Hinduism.

Studying Sanskritization in the Vedic languages, particularly Sanskrit, Modern Indo-Aryan, the Dravidian and in its relation with language and culture, the author concludes that the term Sanskritization as used by Anthropologists is a complex concept or class of concepts, and is somewhat misleading, since its relationship to the term Sanskrit is extremely complicated. However, the concept is used heuristically as related to some of the processes at work in Indian culture. In the study of Indian languages, Sanskritization is a well-defined concept denoting one of the processes of language change in India. Any attempt to transplant such concepts to other fields of investigation must be attempted with great caution.

—*JAS* Vol. XXII No. 3, May 1963, pp. 261–75

Sternbach, Ludwik

ADDITIONAL NOTE ON THE SIGNIFICANCE OF THE NUMBER TWELVE IN ANCIENT INDIA

The number twelve, as already mentioned by Spellman and Gonda (*Journal of Asian Studies*, XXII. 1), constituted the number of months in a year. It seems that this particular fact was the main reason why the number twelve had a particular symbolic and sacred significance in ancient

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India. Number twelve is referred to in the *Ṛgveda*, *Maitrāyaṇī-saṁhitā*, *Vājasaneyī-saṁhitā*, *Śatapatha Brāhmaṇa*, etc. Not only the number twelve, but its multiples (*e.g.*, 24,60,360,720 and 10,008 also were most sacred in India.

—*PO* Vol. XXVII Nos. 1-2, Jan.-April 1962, issued July 1963, pp. 29-35

Tripathi, Bhagirath Prasad

SAITIHYAḤ SAṀSKṚTERARTHAḤ (THE MEANING OF THE WORD *SAṀSKṚTI*)

Some scholars think, that instead of the word *saṁskṛti*, the word *kṛṣṭi* should be used to translate the English term 'culture'. In the *Vājasaneyi-saṁhitā* (7.14), the word *saṁskṛti* is used in the sense of *satkāra* ; in the *Śatapatha Brāhmaṇa*, it is used in the sense of the increase and refinement of qualities ; in the *Śrīmadbhāgavata*, it is used in the sense of purifying ; in the *Manusmṛti*, Buddhist literature, etc., the word *saṁskāra* is used in many senses. The author has shown that originally the word *saṁskṛti* was used in the material sense; then it was taken to mean experience and, lastly, it was interpreted as mental activity.

—*SS* Vol. XVIII No. 4, 1964, pp. 99-108

Tripathi, Krishnamani

AVATĀRATATTVASAMĪKṢĀ
(A DISCUSSION OF THE *AVATĀRAS*)

The word *avatāra* means that Omnipotent and Omniscient God develops some of His potentialities through particular personalities. There are faint hints of the doctrine of *avatāra* in the Vedas, but in the Purāṇas there is a detailed treatment of it. In the Āśvamedhikaparvan of the *Mahābhārata*, there is a story supporting this doctrine and in the *Rāmāyaṇa* of Vālmīki (Uttarakāṇḍa), there is a clear mention of it. In the *Śrīmad-Bhāgavata*, there is a discussion of twenty-four *avatāras*, but ordinarily in the Purāṇas, ten *avatāras* are discussed.

—*SS* Vol. XVIII No. 4, 1964, pp. 73-84

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XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

Anton Zigmund-Cerbu
THE ṢAḌAṄGA—YOGA

The first mention of Yoga is found in the *Maitrī Upaniṣad*, which is supposed to have been composed after the Buddhist Revolution. The version of the Yoga in this work seems to be the original version common to Hinduism, Buddhism and Jainism.

The *tāntric* six-fold yoga, first found in the *Guhyasamājatantra*, which became cannonical in different Tibetan Buddhist Schools, represents, perhaps, through an unknown channel, the most ancient tradition of Yoga. There was, in this system, no room for *yama*, *niyama* and *āsana* and even less for something like *Īśvara-praṇidhāna* or any *praṇidhāna* at all. In this type of ancient yoga, the goal is not so much the control of the body as its reduction and controlled dissolution, an extraordinary form of technique of spiritualization. The original starting point is in the body itself, not in the nature.

—*HR* Vol. III, No. 1, Summer 1963, pp. 128-34

Barua, Dipak Kumar
EVOLUTION OF BUDDHIST *VIHĀRAS*

In the beginning, members of the Buddhistic order resided under trees. Later they were allowed to dwell temporarily in mote-halls of villagers. But the climatic conditions of this country stood against such a wandering life and the Buddha introduced the observance of *vassa* at a fixed place and prescribed several kinds of abodes for the monks, *viz*, *vihāra*, *andhayoga*, *passad* and *guhā* of which *vihāra* and *guhā* only survived for long.

The *vihāras* were first in the nature of encampments limited to the three rainy months. But as a sense of collective life arose in the monks, the temporary residences turned into more or less permanent ones. The acceptance of the *ārāma* at Rājagaha, therefore, marks a turning point in the history of early monasticism.

The *vihāras* were, in the beginning, cells for individual *bhikṣus*. The next stage of the monastic buildings was a long verandah with a cell behind it. Later on, however, came into existence the storied monasteries. Gradually *vihāra* and *guhā* became almost synonymns.

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These *vihāras* represent one of the important forms of early Indian architecture. At their inception, they were mostly built of wood. But subsequently, they were multi-storied brick structures with many adjuncts, or beautifully designed rock-cut monasteries with the most decorative forms of early Indian architecture. The Sārnāth Inscriptions, the cave monasteries of Nāsik and Ajantā, etc., are wonderful specimens of art and architecture.

According to the *Manorathpurani*, even if there be a hundred or a thousand *bhikṣus* practising meditation, there will be no realization of the Noble Path, if there is no learning. Hence all able and intellectual monks took to learning and the *vihāras* turned into centres of great learning-great universities—where the four Vedas, six Vedāṅgas, ten granthas, fourteen *vidyās*, eighteen *śilpas* and sixty-four *kalās* were taught by the highly qualified monks.

—*MBo.* Vol. 72 No. 5, May 1964, pp. 109-19

Barua, Dipak Kumar

VIHĀRAS IN DAKṢIṆĀPATHA

Amarāvatī was the most widely known of the Buddhist centres in Āndhra. Originally inhabited by the monks of the *Mahāsāṅghika* School, it later developed as a Mahāyānist centre. Bhāvaviveka lived here for some time. The Lhāsā monastery in Tibet was built after its model.

Similarly, Nāgārjunakoṇḍa was one of the largest and most important Buddhist settlements in South India, and enjoyed international reputation. Hundreds of wonderful sculptures executed in the Amarāvatī style have been found here. Nāgārjuna took his resort in the last part of his life at Śrī Parvata in the east and north of Nāgārjunakoṇḍa. Fa-hien has left a good description of the monastery at Nāgārjunakoṇḍa.

Śrī Mūlavāsam was another important Buddhist centre flourishing at the close of 9th century A. D. The influence of this monastery was felt in places as far as Gandhāra.

These and many other Buddhist monasteries were centres of religious as well as secular learning. They were lavishly subsidised by the royal authorities and reached a stage of marvellous perfection representing the classical age of Buddhist *vihāras* in India.

—*MBo.* Vol. 72 Nos. 8-9, August-September 1964, pp. 248-53

Bechert, Mainz

ZUR FRÜHGESCHICHTE DES MAHĀYĀNA-BUDDHISMUS
(ABOUT THE EARY HISTORY OF MAHĀYĀNA BUDDHISM)

The texts prove that Mahāyāna cannot be a sect, for its origin is diametrically different from the old doctrine of Hīnayāna from which

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rose the *Nikāyas*. In Mahāyāna, the external forms of the old *Nikāyas* were retained without being paid much attention to. As the rules of the *Vinayas* too were accepted, Mahāyāna doctrines could, and did, as the texts prove, spread in the communities of the most different *Nikāyas*.

The new creed developed in its early days from the old one without any sharp breaks. That is clear from the example of the theoretical fundamentals of the Bodhisattva ideal. There had never been a difference of opinion in the whole of Buddhism regarding three types of the Redeemed. The important question why some become the Buddhas, while others only become Arhats, was explained that the Buddha, in one of his earlier lives, had taken a vow before the earlier Buddha Dīpāṅkara to become a Buddha himself one day. That vow made him a Bodhisattva. After innumerable rebirths and good deeds, he was born as Gautama and became the Buddha. By listening to the preachings of a Buddha, people can reach *Nirvāṇa* without going the hard way of a Bodhisattva. This conception is in direct contrast with the *Karma* theory. These two can be brought to compromise only if one considers that through the preachings of a Buddha, a part of his *Kārmic* results will be transferred to the listener. These questions are not dealt with in the theoretical explanations of the old texts. The fact that the theory of the possibility of transfer of merits—a development from the earliest days of Mahāyāna Buddhism—has been accepted by all Buddhists, makes it clear that it has to be taken as natural consequence of the preachings of early Buddhism. The crucial point only was its generalisation, resulting in the demand to take a vow to become a Bodhisattva. Only with that a deliberate deviation from the original doctrine was made.

This demand only established the Mahāyāna Buddhism.

—*ZDMG* Vol. 113 No. 3, 1964, p. 530

Bennett, A. A. G.

THE *DAŚABHŪMAKA*

The study of the material now available points to the fact that the doctrine of ten stages concerns vitally the whole of the Buddhist teaching.

There is no close similarity between the ten stages of the *Daśabhūmikasūtra* and the stages of the Path of the Pāli texts which are connected with destruction of the fetters rather than any specific process of construction. Levi gives a 'table' of the ten stages, according to which, in the *Bodhisattva-bhūmi*, the development of *Prajñā* is not joined to the issue of *Arūpa* consciousness and the *bhūmi* avoids the blind alley into which the later of the Pāli texts were often side-tracked.

Of the eleven *bhūmis*, the last one is the Buddha stage in which the *buddhi* is purified and all obstructions to knowledge are dispelled.

—*MBo.* Vol. 72 Nos. 3-4, March-April 1964, pp. 75-82

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Bhikshu, Rastrapal

BUDDHISM AND THE CASTE SYSTEM

During the time of the Buddha, caste system was one of the burning questions of the day. Though the Buddha is generally known as a spiritual teacher, he also dealt with certain social problems of the day. He admitted members of all castes and classes to the order of monks established by him. The only thing he expected from his disciples was purity of thought which led to purity of life, compassion and universal love. Many untouchables were admitted to the Saṅgha by the Buddha, attained sainthood and became worthy of the veneration of kings. He gave Upāli, the barber, seniority over his masters, the Śākyan princes, by initiating him first.

The Buddha collected alms and took water from people of the lowest caste. He preached loving kindness towards all beings and declared the Puruṣa Sūkta of the *Ṛgveda* to be a myth. He advised people not to accept anything unreasonable simply because it was recorded in the scriptures or upheld by other authorities, not even what he had said.

—*MBo.* Vol. 72 No. 2, February 1964, pp. 36-40

Bhikshu, Rastrapal

NIBBĀNA

The word *Nibbāna* has been interpreted as annihilation of desires, as blowing off, and as annihilation of Pañcakakhaṇḍa. Though in the *piṭakas*, we find the description of *nibbāna* in negative and inexpressible forms, we also find that *nibbāna* is only one. Buddhaghoṣa has presented a number of arguments in favour of *nibbāna* as a positive and blissful state. The mind by which we can think is limited in its range and belongs to this world. Hence it is mundane. The *nibbāna*, on the other hand, is boundless and supramundane. It may be a state free from all the defilements in which the five aggregates remain in the pure form ; or it may be one where all the five aggregates cease to exist for ever. It is in either case a positive state. But it is very difficult to say what is the nature of *nibbāna* without the five aggregates. We cannot say what happens to them when they disappear.

—*MBo.* Vol. 72 No. 5, May 1964, pp. 138-40

Bhikshu, Rastrapal

THE BUDDHIST DOCTRINE OF *KAMMA*

The most important and fundamental doctrine of Buddhism is the theory of *Kamma* and rebirth, which are interrelated.

The Buddhist law of *Kamma* is not a fatalistic doctrine. It is a law of nature like the other laws of nature.

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The discourses of the Buddha have explicitly explained the fact that volition and the states associated with it are *Kamma*. Thus the twenty-one states of the body-mind-soul, including the seven links of Entightenment and the eight-fold Noble Path, are all *Kammas*.

Kammas may be divided according to (1) the doors through which they are performed as physical, vocal and mental, (2) their ethical value as moral and immoral, (3) their motive as impelled by *lobha*, *alobha*, *doṣa* and *adoṣa*, (4) their functions as *janaka*, *upatthaṁbaka*, *upapilaka* and *upaghātaka*, (5) their strength as *garuka*, *asanna*, *acinna* and *kitatta*, (6) the time they take in producing their effects as immediately, subsequently or indefinitely effective and defunct, and (7) their place of maturing as *rupavacara* and *arupavacara*.

Thus, to a true Buddhist, man is the architect of his own fate, his own creator and his own destroyer.

—*WB* Vol. XII No. 6, January 1964, pp. 3-5

Chaudhuri, Sukomal

BUDDHISM—AN ANALYTICAL DOCTRINE ?

Buddhism is neither Eternalism nor Annihilationism nor any other 'ism.' It is an Analytical Doctrine to be known through analytical knowledge ; and the Buddha was an Analyst (*Vibhajjavādī*).

Through the Law of Dependent Origination, the Buddha first of all announced that it is not the *Saṁsāra*, but *Avidyā* which is the cause of human misery. *Avidyā* creates wholesome and unwholesome *Karma* formations. After death one's body is abandoned, but *Karma* formations remain as the crystalization of the effects of the actions performed with the present life. In the present life, the first stage is *Viññāna*, which is a subconscious mind taking place at the very moment of conception. This takes the form of *Nāmarūpa*, when the mind and the body first come into existence. In the next stage, the six sense organs are recognised in the child in the meternal womb. In the fourth stage, the child begins to come in contact with the outside world and *Vedanā* comes in the next stage.

From the stage of *Vedanā* emanates *Tṛṣṇā*, which produces *Upādāna* and *Upādāna* produces *Bhava*. *Tṛṣṇā*, *Upādāna* and *Bhava* represent the three stages of the activities of an adult and *Bhava* is the condition of birth, which is inevitably followed by *Jarāmaraṇa* accompanied by sorrow, lamentation, etc.

These twelve *Nidānas* forming the wheel of life can be enumerated negatively in the reverse order. By the cessation of each preceding *Nidāna*, the succeeding one ceases to be.

—*MBo*. Vol. 72 No. 5, May 1964, pp. 144-53

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Chen, Chin Ming

BUDDHIST YOGA—A SHORT STUDY

To understand Buddhist Yoga, one must understand the Buddhist philosophy and what it considers as the highest truth. Buddhist Yoga is again wedded to the Buddhist principles of voidness, non-egoism, wisdom, wakefulness, *māyā*, compassion, expediency and passivity. The Buddhist finds out his subject of Yoga after this and identifies his religious actions with these truths.

The Buddha and Bodhisattvas have established many kinds of Buddhist Yogas because of many attributes of philosophic truth and diversity of form and method of religious practices.

—*JYI* Vol. IX No. 8, March 1964, pp. 121-24

Conze, Edward

SPURIOUS PARALLELS TO BUDDHIST PHILOSOPHY

The author has examined genuine parallels between European and Buddhist philosophies in his article published in April, 1963. Now he considers a few of the more widely advocated parallels which, in his opinion, are spurious. For instance, Berkeley's denial of matter seems to re-state literally the absolute idealism of the *Yogācārins*. The author points out that the two theories are quite different and they cannot be compared to each other.

The author gives examples of spurious European parallels under three headings : (1) Some, like Kant, are not 'parallel' at all, but tangential ; (2) others, such as Bergson and the Existentialists, are preliminary and (3) others, again, like Hume, are merely deceptive.

(1) T.R.V. Murti has found between Kant and the *Mādhyamikas* close similarities, which Jacques May has rejected as *perfide* or treacherous. In the author's opinion, it is wrong to describe Nāgārjuna's position as epistemological, since it is clearly ontological. For perennial philosophers everywhere, philosophy is a way of life based on an understanding of reality as reality, of being as being. The whole theme of Nāgārjuna's work is the search for the own-being (*svabhāva*) of *dharmas*. Epistemology, by contrast, is a branch of 'sciential' philosophy, and became an object of inquiry only in modern times. Kant succinctly expressed the shift from the ontological to the epistemological approach in his famous remarks about the Copernican Revolution, which Murti has surely misunderstood. The assertion of the primacy of the subjective over the objective assumes a separation between subject and object, which is alien to Indian thinking. All Mādhyamika reasoning has the one single purpose of enabling trans-

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cendental wisdom to function freely. In his remarks about 'intellectual intuition,' Kant questions the possibility of such a faculty. The author further points out that the apparent analogy between Kant's antinomies and the Buddhist treatment of speculative questions (*avyākṛtavastūñi*) is only superficial.

2. As for Bergson and the Existentialists, they agree with the Buddhists in their revulsion from the nightmare of a sinister and useless world, but cannot follow them into the transcendental world just for lack of expertise and because of their unfamiliarity with any definite spiritual tradition. Because of the disservance from the concrete spiritual practice, Bergson has now no disciples, and his work belongs to the past. It is at this point of despondency that the Existentialists had, after World War I, arrived on the scene. Their diagnoses of the plight of human existence agree with that of the Buddhists. So human life is nothing but a perpetual illusion. Man is nothing but disguise, lie and hypocrisy, with respect to himself and with respect to others, and so on. In terms of the Four Truths, the Existentialists have only the first, which teaches that everything is ill. Of the second, which assigns the origin of ills to craving, they have only a very imperfect grasp. As for the third and the fourth, they are quite unheard of. They just do not believe that 'there is an Unborn, an Unbecome, an Unmade, an Unconditioned.' Knowing no way out, they are manufacturers of their own woes. As distinct from their world-weariness, that of the Buddhists is cheered by the hope of ultimate release and lightened by multifarious meditational experiences which ease the burden of life.

3. As for 'deceptive' comparisons, the author points out that Hume's denial of a 'self' seems literally agreeing with the Buddhist *anattā* doctrine. Buddhists are certainly at one with him when he rejects the notion of a permanent self-identical substance in favour of a succession of impermanent states and events, but there is a clear difference between the two. Whereas Hume reduced selfhood to the level of the sub-personal, the Buddhist doctrine of *anattā* invites us to search for the superpersonal. Its whole point lies in that, since everything in this empirical self is impermanent, unsatisfactory, etc., and, therefore, it constitutes a false self, and none of it can be 'mine', 'me', or 'myself'. In consequence, one must look beyond the *skandhas* (heaps) to find one's true and abiding transcendental self (which is the *Tathāgata*).

—*PEW* Vol. XIII No. 2, July 1963, pp. 105–15

Dasgupta, Śrīsaśibhūsana

CARYĀPADA MEN VARṆITA DĀRŚANIKA TATTVA
(PHILOSOPHICAL THEORIES EXPOUNDED IN *CARYĀPADA*)

The philosophical background of *Caryāpada* was formulated mainly on the basis of the different philosophical traditions of Mahāyāna Buddhism,

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particularly, the *Śūnyavāda* or *Mādhyamikavāda* of Nāgārjuna and *Vijñānavāda* or *Yogācāravāda* of Maitreya, Asaṅga and Vasubandhu. Following the *Vijñānavādic* Mahāyāna doctrines, the *Caryā* writers have at many places come very near the Hindu *Brahmavāda* or *Ātmavāda*.

According to Kāṇhu, distinctions and differences in the world are, in fact, the manifestations of one *Śūnyatā* and the pure *Vijñāna*. Luipāda describes one Reality behind the ever flowing stream of phenomena.

According to Sarahapāda, even mind and self-consciousness or *pudgalabodha* are ultimately unreal. The influence of the *Bauddha* idealism is clearly seen in the *Caryāpadas*.

Apariśuddha vijñāna, which is the *baddhajīva*, and *Viśuddha vijñāna*, which is of the nature of *Ānanda*, are distinguished by Sarahapāda and Jayanandipāda.

According to Śāntipāda, analysis of mind does not show any trace of the phenomenal reality, because it is a sort of illusory accident and not a property of the *citta*. The *catuḥśūnya* principle has been described in the *caryā* songs in various ways by *caryā* writers. According to them, the blissful ultimate reality is seen only after *Śūnya*, *Atiśūnya* and *Avidyācitta* are laid to rest one after the other.

—*PP* Vol. III No. 4, January 1964, pp. 9-16;
Vol. IV No. 1, April 1964, pp. 14-22

Guenther, Herbert V.

INDIAN BUDDHIST THOUGHT IN TIBETAN PERSPECTIVE: INFINITE TRANSCENDENCE VERSUS FINITENESS

Śāntarakṣita may be called the theoretical founder of Tibetan Buddhism. He was a representative of the *Yogācāramādhyamika-svātantrika* line of thinking, a rather late product of the Buddhist philosophical movement. However, he did not succeed in making Buddhism acceptable to a larger public and invited Padmasambhava to Tibet, who made this religion popular in that country. Vimalamitra, who may be called the founder of living Buddhism in Tibet, was essentially an expounder of the *Tantras*, particularly of the *Gsang-ba snying-po*, which has remained the most authoritative work for the Rnying-ma-pas. In the present article, the author has examined the philosophical basis of this School of Buddhism.

The author has translated a small text called *'The Tantra of the Reality of Transcendent Awareness*, written by 'Jigs-med gling-pa. Its

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five chapters cover the whole of the Buddhist path of spiritual development: the starting point or the ground, the path or the unfolding of transcendent thought, and the goal or the attainment of freedom as a mode of being.

In the aforesaid work, both the integrative and the analytic aspects of knowing are treated as inseparable.

In the said work, the terminology of the *Vijñānavāda* philosophy is used, but the outlook is different from it. For instance, in the *Vijñānavāda*, 'all-ground cognitiveness' is an indeterminate cognition, a subject responsiveness and readiness, which tends to be filled by a concrete content of that, which makes up the finite world. For 'Jigs-med gling-pa, this 'all-ground cognitiveness' is merely a one-sided development out of a pervasive medium that might as well have developed into another direction. That is to say, in the former case, cognition develops into the theoretic cognition of things other than they are, because this cognition becomes tainted and coloured by some bias or other; in the latter, it remains truly *tāntric* and becomes the cognition of reality as it is.

'Jigs-med gling-pa's unique theory of infinite transcendence becomes most conspicuous in the goal realization by his distinction between communicated existence, which is a true cipher, and communicating existence, which is beyond all form and change, and similar to Jaspers' 'ultimate Umgreifende' is never seen, although it is possessed by every being as the 'inner light', which is man's very self.

—*HR* Vol. III No. 1, Summer 1953, pp. 83-105

Hatani, R.

BUTSU-DA SHŌ-GAKU NO KON-PON KEI-KI
(THE FUNDAMENTAL MOTIVE OF THE BUDDHA'S ENLIGHTENMENT)

The word *dharma* found in the Pāli canons is generally understood to bear the meanings of *rule, law, teaching, truth, supreme existence, thing, etc.* But the *dharma* which the Buddha attained by his Enlightenment is not a metaphysical existence. The truth *(dharma)* of *pratītyasamutpāda* is not an invention of the Buddha. It exists constantly by itself and was naturally given to the Buddha in his consciousness to create the absolute supreme personality. The Buddha's Enlightenment is really the function of the *dharma*. The *mahāprajñā* and *mahākaruṇā* of the Buddha is nothing but the value of the *dharma*. The *dharma* in this stage is not a purely objective existence, but is something mental and personified. The *dharma* which had reigned the Buddha's thought and practice for

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45 years since his Enlightenment was not a simple philosophical principle, but a personal existence which constantly associated with the spirit of the Buddha.

—*JIBS* Vol. XI No. 2, March 1963, pp. 532-33

Hatta, Y.

RI-SHU-KYŌ MANDARA NO KŌ-ZŌ (ON THE SYSTEM OF *(PRAJÑĀ-PĀRAMITĀ-NAYA-SŪTRA-MAṆḌALA)*

The *Naya-sūtra-maṇḍala* is a *vajradhātu-maṇḍala*, but there the four Buddhas of the *vajradhātu-maṇḍala* have been replaced by the four *Bodhisattvas* of the *Garbhadhātu-maṇḍala*. These four *Bodhisattvas* are, respectively, the chiefs of *Śākya House*, *Ākāśagarbha House*, *Avalokiteśvara House* and *Vajrapāṇi House* in the *Garbhadhātu-maṇḍala*. This fact shows that the *Naya-sūtra* should be understood by the system of the *prajñāpāramitā* philosophy, according to which the *vajradhātu* and the *garbhadhātu* are *advaya*. The theory of *vajradhātu-garbhadhātu-advaya* teaches that the metaphysical principles and epistemological knowledge dissolve into one in the religious experience. The *Naya-sūtra-maṇḍala* is a development of the *Vajradhātu-maṇḍala* by making it related to the *Garbhadhātu-maṇḍala*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 566-67

Higashmoto, K.

KANBOJA DEN-SHŌ NO MAHĀWANSA TO NAN-DEN DAI-ZŌ-KYŌ CHŪ NO DAI-Ō-TŌ-SHI TO NO RYŌ TEKI SA-I (THE DIFFERENCE IN QUANTITY BETWEEN THE EXTENDED *MAHĀVAṀSA* IN CAMBODIA AND THE DAI-O-TŌ-SHI OR THE JAPANESE TRANSLATION OF *MAHĀVAṀSA* IN THE NAN-DEN-DAI-ZŌ-KYŌ)

The first scholar to find the *Mahāvaṁśa*, which was handed down in Cambodia, was Lēon Feer (1830-1902). Malalasekera published the *Extended Mahāvaṁśa* (1937), which is the *Mahāvaṁśa* in Cambodia. The Japanese *Dai-ō-tō-shi* is a translation of the *Mahāvaṁśa* from the *Mahāvaṁśaṭīkā* (*Vaṁsatthappakāsini*, published in Ceylonese Script, 1895), with reference to the book in Roman by Wilhelm Geiger.

The author then compares the contents of the Extended *Mahāvaṁśa* with those of the *Dai-ō-tō-shi* and points out certain similarities and dissimilarities in them.

—*JIBS* Vol. XI No. 2, March 1963, pp. 596-99

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Hirai, S.

HENNYAKU-SHŌ-JI NO KAN-NEN NO SEI-RITSU TO TEN-KAI NYO-RAI-ZŌ BUKKYŌ TO NO KAN-REN O MEGUTTE (THE FORMATION AND DEVELOPMENT OF THE IDEA OF *PARIṆĀMIKĪ-CYUTI)*

The *hennyaku shō-ji (pariṇāmikī-cyuti)*, a term in *Tathāgatagarbha* texts, was taught for the first time in the *Śrīmālādevī-sūtra* to explain the '*saṁsāra*' in *Anāsvava-dhātu*'. It teaches that even such *pudgalas* as *Arhat*, *Pratyekabuddha* and *Mahābalabodhisattva* in the *Anāsravadhātu* do not have the four *guṇas (nitya, sukha, ātman, śuddha)* of the Buddha and that it is owing to the four obstacles of *avidyā-vāsabhūmi, anāsrava-karma, manomaya-kāya* and *acintya-pariṇāmikī-cyuti*. By these they are still in *saṁsāra*. This teaching is to emphasize the ideal of four *guṇas* of the Buddha for Mahāyāna Buddhists who all practise to attain the Buddhahood.

—*JIBS* Vol. XI No. 2, March 1963, pp. 542-43

Hoffmann, Helmut

DAS *KĀLACAKRA*, DIE LETZTE PHASE DES BUDDHISMUS IN INDIAN (THE *KĀLACAKRA*, THE LAST PHASE OF BUDDHISM IN INDIA)

Kālacakra, the system within Buddhism that spread in the days of Halipala I, was the last one to find universal acceptance. This system variously called as *Yana* had filtered into India from Śambhala—a country in the North-West in 965. Since it has not been possible to identify this country so far, it is inadvisable to try so much for a genetic association of the *Kālacakra* with the old Indian God of time, Kāla.

Astronomical, astrological and cosmological doctrines play an important part in this system, where the events in the universe are depicted in man. The astronomical system on which the *Kālacakra* is based is different from the old Indian *Jyotiṣa Vedāṅga* as well as from the classical *Sūryasiddhānta*, and is a complicated compromise-product, containing touches of Near Eastern—Hellenistic theories.

While *Mūlatantra*—the original text of the system—has been lost, the *Laghutantra*, in its Sanskrit text as well as that of Tibetan, is extant. A commentary containing important quotations from *Mūlatantra* which deals with the Buddha's preachings of the *Kālacakra* fortunately exists. It says, the Buddha preached the Mantrayāna at the *stūpa* of Dhānyakaṭaka—the two are to be identified as Kālacakra and Amarāvatī, respectively. According to tradition, the sermon was inspired by the mythical king Sucandra of Śambhala. The psychological reason may be to attribute this doctrine, that had infiltrated from outside, to the Buddha and hence to India.

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The eschatological ideas found in the *Kālacakra* can be explained by the fact of the influences that Western religions have had on it. The eschatological ideas in the *Kālacakra* can be comprehended with reference to the political and spiritual situation prevailing in Eastern Iran, Central Asia and N.W. India in the 10th century, where Mohammedan incursions were increasing. The *Kālacakra* predicts that the Kalki of Śambhala—Rudracakrin—will destroy the Moslems in the year 2327 A.D. In the *Kalācakra*, there is an interesting synthesis of the borrowed idea of the end of time and the typical Indian idea of cyclic *yugas* where the final fight in the end of every *yuga* is eternally repeated—a fact that fundamentally turns back the foreign eschatological conception to the cyclic India.

—*Sa.* Vol. XV No. 2, 1964, pp. 125–31

Inagaki, Hisao

THE ADOPTION OF THE BUDDHA'S LIFE PATTERN IN THE TEN-*BHŪMI* SYSTEMS

Several Schools of Buddhism that rose after the Buddha had their own tradition of his life. His biographies in Sanskrit, Pāli, Tibetan and Chinese bear traces of gradual amplification and ideological development. Development of Ābhidharmika concepts of the Buddha and Dharma exerted great influence on the Buddha's biographies.

Mahāyāna ideologies had no less influence on the biographical literature of the Buddha. When the idea of Ten-*bhūmis* arose, the Buddha's life was adopted into its scheme. *Mahāvastu*, *Prajñāpāramitā* and *Avataṃsakas* show clear indication of the attempt to incorporate the Buddha's life into their systems. A comparative study of these systems will reveal the pattern formulated to fit in the Ten-*Bhūmi* concepts.

Although quasi-Mahāyānistic, the idea of *Mahāvastu* affords ample material for Ten-*Bhūmi* concepts. The life pattern in the Ten-*Bhūmi* is presented as the seven perfections. The compilers of the *Mahāvastu* had in mind a system which would embrace both the traditional biography of the Buddha and the newly risen Ten-*Bhūmi* formula. The attempt did not fully succeed, but it paved for a better system in Mahāyāna literature.

In *Prajñā Sūtras* the idea of Ten-*Bhūmis* is presented more systematically than in the *Mahāvastu*. It can be easily seen that the Ten-*Bhūmis* of *prajñā* literature have grown out of mere systematisation of Bodhisattva's career. The life and career of Śākyamuni is generalised to such an extent that it is adaptable universally to all Bodhisattvas. (The author of the article mentions some texts in which the Bodhisattvas in various *bhūmis* fulfil the twelve *dharmas*).

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The idea of Ten-*Bhūmis* is fully developed in the Dasabhūmika-sūtra. The ten outstanding events in Buddha's life, *viz.*, Dwelling in Tuśita heaven, Birth, Enlightenment, etc., are taken up to formulate the life of Bodhisattva of the highest rank.

In the *Mahāvastu* and *Prajñā-sūtras* the life pattern of the highest Bodhisattva end in *Enlightenment*, whereas in the *Avataṃsaka*, a complete picture of Buddha's life, *i. e.*, from a life in the *Tuśita* Heaven to *Parinirvāṇa* is given. In the former, the Bodhisattva career is supposed to end with the attainment of Buddhahood, thus drawing a line of demarcation between *Bodhisattva Bhūmi* and *Buddha-bhūmi*. In the *Avataṃsaka*, however, the realisation of Buddhahood is not the end of Bodhisattva career, but is an aspect of eternal activity of an enlightened Bodhisattva. He is to carry on an endless altruism in which he manifests himself even as a Buddha like the Śākyamuni.

—*JIBS* Vol. XI No. 2, March 1963, pp. 797-92

Ishida, Ichiro

ZEN BUDDHISM AND MUROMACHI ART

The Rinzai Zen developed by Musō at the beginning of the Muromachi Period (1336-1573) gave considerable impetus to the growth of Japanese art and culture. According to the Zen of this period, the heart of man was considered to be the Buddha and the various phenomena of the outside world were considered to be manifestations of one's own heart. The Muromachi man was thus formed into a 'romantic functional individual' marked more for emotional feeling than for a stray and consistent mind. The Muromachi view of the individual had a deep impact upon the Japanese art of that time. The Muromachi poetry and painting were sustained by an individualistic and particularistic outlook from rigidity.

The same spirit is seen in architecture. The natural objects do not merely surround the building, twisting it out of shape, but supply intrinsic motivation for the structural design. In most cases, the design is functionally related to its natural surroundings.

A kind of expressionist spirit (*Kyō*) of this time was bound up with the emergence of a new type of honour, which arose from a raucous youthfulness that took delight in ludicrous turns of events and sharp witticisms.

Thus, the art of the period gave rise to a new æsthetic awareness; the enjoyment of changing moods arising from the continual shifting of the relationship between the viewer himself and the object seen, a

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shifting of relationship that resulted from the viewer's own continual physical movement. In 'excursion gardens', there is no special unity or objective organisation. The culture and creations of this period betray a subjective experience of unity in tune, deeply and internally, with the religious experience of Zen.

It may be concluded that Zen nurtured and sustained Muromachi culture, though it did not create it.

—*JAS* Vol. XXII No. 4, August 1963, pp. 417-32

Jayatilleka, K. N.

THE BUDDHIST CONCEPTION OF TRUTH

The word 'truth' characterises a proposition which is expressed by a statement. But all true propositions may not have a relevance for religion. The propositions about four Noble Truths are relevant, because they are useful (*atthasaṁhitam*) in the attainment of the spiritual goal. The Buddha makes only such assertions which are true and useful and either pleasant or unpleasant.

The characteristic of truth is that it accords with fact (*bhūtam*) and cannot be otherwise (*anañňathā*). In addition to this correspondence theory of truth, we find a mention of coherence theory of truth as well in the Pāli canon. Accordingly, consistency is also considered a criterion of truth. The principle of contradiction is recognised. But when something is described as both real and unreal, a person, trained to think in terms of Aristotelian logic, fails to appreciate the reason behind such descriptions. Now, with the discovery of many-valued logic, we are in a position to judge such apparently contradictory statements favourably. This may be regarded as based upon a two-valued logic of four alternatives (*catuṣkoṭi*). These alternatives are to be taken as possible alternatives and only one of them can be true. These alternatives belong to such statements alone as concern the events in the space-time-cause world. Statements about *nirvāṇa* or Super-cosmic reality fall outside the scope of logical discourse (*atakkāvacara*)

Truth is regarded as one without a second. The presence of logical coherence and the absence of contradiction is recognised as a criterion of truth. But all consistent statements need not necessarily be also true. That is why mere reasoning is not recognised as a sound procedure. What is consistent must also correspond with fact. This is a very modern idea which has found a place in early Buddhist philosophy.

Partial truths are based upon limited experience and thus have limited value. They have a partly factual basis.

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Moral and spiritual truths are useful, but truth is not defined in terms of pragmatic utility in Buddhism. But it seems to have been held that a claim of belief to be true was to be tested in the light of personally verifiable consequences. Verifiability is a test of truth ; it does not constitute truth. The Buddha held that such truths lie in the middle. Truth, thus, is a contingent fact to be discovered empirically by avoiding extreme views.

The distinction between conventional (*sammuti*) and absolute (*paramāttha*) truths is the central theme of Buddhism, according to which, nothing is absolutely real or unreal, its reality lies in the middle. This corresponds with the distinction that we, now-a-days, make between the conventional common sense point of view and the scientific point of view.

—*CT* Vol. XII No. 4, April-May 1963, pp. 22-23

Kabese, K.

SHANTI-GUPTA NO KO-KON-GO-KI-RON (A STUDY ON THE *HEVAJRA PIṆḌĀRTHA PRAKĀŚA* OF ŚĀNTIGUPTA)

The first half of the *Hevajrapiṇḍārthaprakāśa* of Śāntigupta is *Sūtravibhaṅga* and its last half is *Sūtrārthasaṁgraha*. According to the *Sūtravibhaṅga*, the *Hevajra-tantra* is divided into sections and divisions. The *Gekkō shaku (Candraprabhāvṛtti)* of Nāropa (975–1025) contains a unique understanding that the *Bodhicitta*-chapter (I, 1) of the *Tantra* explains *Citta*, the *Mantra*-chapter (I, 2) *vāc*, and the *Devatā*-chapter (I, 3) *kāya*, applying these three chapters to the explanation of the *trisaṁdhi*. The most detailed and longest commentary of the *Tantra* is the *Ko Kon-go shō-gi kō-shaku (Hevajrapiṇḍārthavṛtti)* of the 11th century. This holds that the *Hevajra-tantra* is a small text abstracted from the original large text.

Through the *Sūtrārthasaṁgraha*, the *Tantra* is understood to be formed of the explanations of the five processes to the ultimate enlightenment. In conclusion, the *Sūtrārthasaṁgraha* teaches that *Caturvidhā Ṣaṭkoṭi* and *Satyadvaya* are the most essential teachings of the *Tantra*.

The thought running through the *Sahajayogatantras* is the idea that such contradicting things as the *prajñā* and the *upāya*, the *paramārtha* and the *saṁvṛti* and the *śūnyatā* and the *bhāva*, are sublated into oneness in the practice. The *Sahajayogatantra* shows the practice of the *Sahajakalpa* of *prajñā-upāya-advaya*, in which the *prajñā* itself comes as the *upāya* at the same time, while *upāyatantra* teaches that the *prajñā* is attained by the practice of the *upāyakalpa*, which is the means of reaching the *prajñā*, but where the *upāya* is quite separated from the *prajñā*. The

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thought of *prajñā-upāya-advaya* is the characteristic of the *Sahajayogatantra* or of the *Hevajra-tantra*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 438-44

Kaginushi, R.

DAI-JŌ BO-SATSU DŌ NI OKERU SHŌ-MON NO I-CHI NI TSUITE (THE POSITION OF *ŚRĀVAKA* IN THE MAHĀYĀNA BODHISATTVA PATH)

The *arhattva*, which the *śrāvaka* aims at, is one of the ten epithets of the Buddha. The enlightenment of his own should be the first aim which is the most essential in the Mahāyāna Buddhism too.

Nevertheless, the Mahāyānist said that the *śrāvakas*, the successors of the Buddha's *saṁgha*, aimed at their own enlightenment only. Many passages in the Mahāyāna texts have despised them as the Hīnayānists. The ways of practice of the *śrāvaka* which were ordained by the Buddha have not necessarily been neglected. *Saṁdhinirmocana-sūtra* defines certain kinds of *śrāvaka*s. In Mahāyāna Buddhism it is generally said that the stolid practise the way of the *śrāvaka* and the sagacious the way of the *bodhisattva*, but the way of the *śrāvaka* is never easy.

—*JIBS* Vol. XI No. 2, March 1963, pp. 536-37

Kak, R. N.

RELIGIOUS GROWTH IN THE MAHĀYĀNA

Religious growth involves growth of perfect faith, growth in intelligent practice and growth in attainments. The first step towards spiritual advancement or religious progress naturally requires a good deal of faith in the teacher, the teaching and also those who can guide us towards the right path. It is something like the *bhakti* of the Hindus. Ānanda was the Bauddha representative of the *bhakti* mentality.

The understanding of the Bodhisattva's wish and determination to save all beings inspires faith devotion in the true followers of the doctrine. The faith of a person becomes perfect by having faith in the Buddha, the *Dharma* and the *Saṅgha*. In the supreme *nirvāṇa* of the Higher Faith, one follows and obeys the nature of the Eternal for ever.

Intelligent practice grows by obediently practising divine charity, divine perseverance, divine endurance, divine unchangeableness and divine wisdom. Wisdom consists in analysing experience into an interplay of impersonal forces and seeing events as they really are.

Growth in attainments starts as soon as one sets one's heart on following in the footsteps of the Buddha and continues till he reaches the

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state of Bodhisattvahood. The attainments are of a spiritual nature. The Bodhisattva fully understands the self as well as the eternal Spiritual Principle. Then comes the holy perfection in all virtues which corresponds exactly to Eternal Wisdom.

MBo. Vol. 72 Nos. 3 and 4, March-April 1964, pp. 59–64

Kawasaki, S.

TATTVASAṀGRAHA NI IN-YŌ SARETA SARVAJÑA HI-HAN-SETSU (CRITICISM OF THE BUDDHIST IDEA OF *SARVAJÑA* AS FOUND IN THE *TATTVA-SAṀGRAHA*)

The 137 *gāthās* of *pūrvapakṣa* in the last chapter of Śāntarakṣita's *Tattvasaṁgraha* introduce some opinions, which stand against the Buddhist theory *Atīndriyārtha-darśī-puruṣa*, the Buddha, is *sarvajña*. According to Kamalaśila's *pañjikā*, those opinions are of the Mīmāṁsās — the first 122 *gāthās* are of Kumārila, of which 21 *gāthās* are found in his *Mīmāṁsā-śloka-vārtika*, and the remaining 15 *gāthās* are of *Sāmaṭa* and *Yajñaṭa*, whose names and theories are not found in any other Indian philosophical text.

Kumārila's criticism is as follows : *Dharmādharma* is the ultimate object of study. The knowledge of *Dharma* precedes all. This *Dharma* of *atīndriyārtha* is constant and not man-made, and is understood only by the universal *codanā* of the *Veda*. None can know the *Dharma* without the *Veda* and even the Buddha is not exceptional. The *Buddha-vacana* is also limited and erroneous and cannot be given any proof of validity. Śāntarakṣita refutes thus : The Buddha has got rid of *two āvaraṇas* and attained *atīndriyabodhi* by *yogipratyakṣa* or *yogijñāna*. His *jñāna* is *śuddhi lokottara* and *anaikāntika*, and is not in both, *prameyatva* and *vaktṛtva*.

Śāntarakṣita's theory of *sarvajña* is parallel with those in Jain texts— the *Aṣṭasāhasrī* of Vidyānanda Pātrakesarin and the *Prameyakamalamār taṇḍa* of Prabhācandra. There are *Kumārila's* 27 *gāthās* in the former and 26.5 *gāthās* in the latter. Excluding duplications out of the total of the two; 33.5 *gāthās* are found in this *Tattvasaṁgraha*. It is understood that between the Buddhist *Tattvasaṁgraha* and those two Jain texts, the quotation and imitation was done and the insistence of each other was well known. Both stand against the Mīmāṁsās in the same way, but their insistences are just contrary, because the former does not recognise the *Tīrthakas sarvajña* and the latter denies the Buddha as *sarvajña*.

In the time of the *Tattvasaṁgraha*, active disputes on *sarvajña* had been spread out among the three, the Mīmāṁsās, the Jains and the Buddhists. The different standpoints were discussed there on such a common ground as *pramāṇa* in the logic. It can be said that the investi-

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gation of *sarvajña* was the last base by religious element and the starting point of religious faith of Śāntarakṣita who declared himself to be not a *śraddhānusārin* but a *prajñānusārin* and searched for an excessive adjustment of logic and for rationality on the basis of the system of Dharmakīrti.

—*JIBS* Vol. XI No. 2, March 1963, pp. 548-49

Kino, K.

INDO-BUKKYO NI OKERU NIN-GEN SON-CHŌ NO SEI-SHIN NI TSUITE (INDIAN BUDDHISM AND EXISTENTIALISM)

Heidegger explains 'present existence' by the theory of 'Mitsein, Mit-da-sein' and further insists upon regaining the most essential *ego* which has been lost in daily life. The same idea is found in Buddhism too (*Vinaya : Mahāvagga*, I. 14). But in Buddhism the *pratītyasamutpāda* is to lead the Buddhist thought to the *anātman*, not to the existence of *ego*.

In the original *Bodhisattvagaṇa*, there was no difference between the monk and the layman, but later the monk was considered to be superior to the layman. This is due to a tendency in Mahāyāna Buddhism to search the essential *ego*. The *araṇyavāsa* lets a monk be thoroughly solitary, isolating him from the troubles in social life. The complete solitude is only for searching the essential *ego* or the essence of existence. Here we remind the thought of '*Begegnung*' of D. von Uslar, who scathingly criticized the thought of Heidegger in his work *Vom Wesson der Begegnung*. The possibility of '*coming across*' exists properly in the existence itself, and the '*coming across*' naturally gives rise to '*calling*' between 'I' and 'you'. The said *araṇyavāsa* was for fear of '*untimely call* (*akāla mantra*)' in social life, and '*being called* (*āmantanā*)' also has been denied in earlier Buddhism. But importance of '*calling*' is taken up in Mahāyāna Buddhism. The '*calling*' is to make listen—*saṁśrāvayati*, and we find an important significance of the *saṁśrāvayati* in the *Sadāparibhūta-parivarta* of the *Saddharma-puṇḍarīka-sūtra*. In Tāntrism, the most important and essential element is the '*calling*', *i.e.*, the *mantra* which is to call *devatā*, *Buddha*, *vaśin*, etc., and always appears in the Vocative Case. Therefore, the thought of Priest Shinran that *Amitābhabuddha* is constantly calling the *sattvas* is really the most essential one in the Shin-Sect in Japan.

—*JIBS* Vol. XI No. 2, March 1963, pp. 464-69

Kitabataka, T.

YUI-SHIKI NI OKERU TEN (THE *PARIṆĀMA* IN THE VIJÑAPTIMĀTRATĀ SCHOOL)

The author considers why Xuan-Zang, while explaining the meaning of the word *pariṇāma*, uses the passive expression 'being changed' once

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and the active expression 'making change' or 'changing' twice. It may be that Xuan-Zang has succeeded the existential theory of Dharmapāla and Śīlabhadra. So he tries to theorize more clearly the standpoint that the *vijñāna* gives rise to all things and is the substantial against all other objective things. The *vijñāna* is later considered to exist eternally and to become *jñāna* or *bodhi* by changing itself. In the theory of vijñaptimātratā, if the *parīṇāma* cannot be considered without '*vāsanā* and the '*vāsanā* is always explained with the *pariṇāma*, the said, *ten-pen* can be considered to imply the meaning of the *vāsanā*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 546-47

Kubo, T.
DAI-JŌ NE-HAN-GYŌ NI ARAWARETA SHŌ-JŌ-KAI NO IMI (THE MAHĀYĀNA ATTITUDE TO VINAYA IN THE *MAHĀYĀNA-MAHĀPARINIRVĀṆA-SŪTRA)*

The *Mahāyāna Mahāparinirvāṇa-sūtra* has been considered to belong to the time after Nāgārjuna and before Vasubandhu.

Its first part, the whole *Prātimokṣas*, are regarded as the *śīlas* for the monks *(bodhisattva)*, and the five *śīlas* and the ten *kuśalas* for the laymen. But these *śīlas* have been discussed in connection with the corruption and depravity of the *śrāvakas* and are not quite the same as those in the *Vinaya Piṭaka*. Moreover, here the most essential fact is that any kind of *duśśīla* is not regarded as offence if it had been done to establish and spread the *dharma* of the *Sūtra*. The *Prātimokṣa* is taught as the *śīla* of the *bodhisattva* in this *Sūtra*, but its standpoint is essentially different from that of the *Vinaya Piṭaka*.

The *Bodhisattva-śīla* and the *Mahāyāna-śīla* are mentioned and many other particular *śīlas* of the Mahāyāna are taught. They are for all the *Bodhisattvas*—monks and laymen. On the other hand, the manners of *jñapticaturthakarma* is taught to be performed on the occasion of *Upasaṁpadā* of *Prātimokṣa*, for the monk, though it is not that of the traditional *śrāvaka-śīla*, but that of the *bodhisattva-śīla* for *pravrājita-bodhisattvas*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 540-41

Kawada, Kumataro
DHARMADHĀTU

The author in the introduction to the article explains that *paṭiccasamuppādo* (the Dependent Origination) and the form of the middle way of the four-fold Truths are the two key-points of the Buddhist religion. As a matter of fact, the *paṭiccasamuppādo*, and the four-fold Truths are identical with each other as regards their essential implication,

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Besides *paṭiccasamuppādo*, the concept of Dharmadhātu is very important. The two terms are intimately related to each other, for in the Gaṇḍavyūha School, the *dharmadhātupratītyasamutpāda* is given as its fundamental tenet.

In the *Laṅkāvatāra Sūtra*, the proposition that Buddha's saying is no saying (*avacanam Buddha-vacanam*) is put forth as a deep implication. But in that section, the word '*pratītya-samutpāda*' is not given, although it is the fundamental tenet of Buddhism as asserted by Nāgārjuna. The author has discussed the relation between *pratītyasamutpāda* and the *dharmadhātu* with a special study of *SN.* XII, *Nidānavagga* in which the two sūtras Nos. 20 and 65 have a peculiar relation to the section of the *Buddhavacanam* in *Laṅkāvatāra* referred to above.

In the *Nidānavagga Sūtra* No. 20, the *paṭiccasamuppādo* is called *dhātu* and *tathatā*, etc. The author discusses the relation among the three terms, *viz.*, *paṭiccasamuppādo*, *dhātu* and *dharmadhātu*. He comes to the conclusion that *sūtra* No. 20 referred to above treats the *dhātu* as synonymous with *paṭiccasamuppādo*. He points out that in *sutta* No. 20, *dhātu* is identical with *paccaya*. It can, therefore, be concluded that the *sutta* uses the term *dhātu* as synonymous with *paṭiccasamuppādo*. In this connection he also refers to the term *dhātu-garbha*, *i.e.*, *dhātu-garbha*, the corruption of which is *dāgoba*, *i.e.*, pagoda. According to Apte's Dictionary, *dhātu* also means 'supporter' and this gives a hint regarding its affinity to the concept of *paṭiccasamuppādo*, which has something in common with 'a supporter'. If there were not 'Dependent Origination' in any sense and all happenings were by chance, the world would be utterly chaotic. Thus the *paṭiccasamuppādo* has a close relation to *dharma* (law, maintainer, sustainer, supporter). According to its etymological explanation, *dhātu* has a meaning commensurate with *tithêmi* (Gk.), *dhātṛ* (Skt.), *conditor* (Lt.) and *dhāman* (Ved. Skt.). These terms are closely related to *dhamma* in meaning.

Concerning *dhātu* and *dharmadhātu*, in *Nidānavagga* No. 20 is found the sentence, *ṭhitāva sā dhātu*. The section of the *Laṅkāvatāra* has *dharmadhātusthitā*. If the two sources are carefully examined, both expressions must have one and the same meaning. Thus *dhātu* and *dharmadhātu* must be equivalent.

The Buddhist philosophy can be said, in a sense, to be that of *Dharmadhātu*, for the *dharmadhātu*, which is *paticcasamuppādo* or the Noble Fourfold Truth is the principal and fundamental tenet of Buddhism.

The philosophy of the Gaṇḍa-vyūha School consists in this that *pratītyasamutpāda* is *dharmadhātu* and *dharmadhātu* is *pratītyasamutpāda*, though the philosophy of the School is very complicated and abstruse.

—*IIBS* Vol. XI No. 2, March 1963, pp. 868-53

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Matsunaga, Y.

SHICHI-JIKI NI TSUITE (ON THE *SAPTĀLAṀKĀRA*)

The *Saptālaṁkāra* is the seven criteria which were set up to comment upon the *Guhyasamāja-tantra* on the standpoint of the 'Hphags-Lugs'. It is the main subject of Candrakīrti's *Pradīpodyotana*, which is the most important commentary on the *Tantra*. By these seven, the *Tantra* can be understood well. The introductory discourse of the *Pradīpodyotana* gives an outline of the *saptālaṁkāra* with its detailed 27 divisions.

About 200 years after the formation of the *Tantra*, the Hphag-lugs School became prosperous during 11th-12th centuries. They had to depend upon the *Tantra*, but could not set aside the development of Tāntrism. So they forged many commentary-*tantras*. In this process, the seven *alaṁkāras* were set up to authorize the understandings of the School. Moreover, the later Tāntric texts had been much influenced by Hinduism. So the *Saptālaṁkāras* setting up was also to express that the Tāntric Buddhism not only had succeeded the orthodox teachings of Buddhism, but also was the last phase of the development of Buddhism. The *Saptālaṁkāra* is a good material for investigating the process of rising and developing of Tāntric Buddhism.

—*JIBS* Vol. XI No. 2, March 1963, pp. 470-76

Modi, P. M.

INDIAN PHILOSOPHY ; SOME CORRECTIONS

The following points are not noticed by the eminent historians of Indian philosophy :

1. Certain *Śrutis* discussed in the *Brahma Sūtra* speak of Brahman as devoid of all attributes, while others speak of Him as devoid of *prākṛta guṇas* only. 2. There are clear statements in the *Mokṣadharma Parvan* of the *Mahābhārata* where some philosophers identify the two *prakṛtis* of *Bhagvadgītā* and their views are, therefore, called Sāṁkhya. The philosophers who have spoken out their doctrines in the various episodes in the *Mahābhārata* XII have styled their views as those to be called Sāṁkhya, etc. 3. The fact is that Yoga appeared by rejecting the Upaniṣadic identity of *Jīva* and *Brahman* and not that the followers of Yoga superficially added the idea of God to an already existing atheistic Sāṁkhya. 4. In the days of the author of the *Brahmasūtra*, there was no Sāṁkhya Darśana, but only Sāṁkhya thoughts. 5. In those days, the Buddhist or Jain views were not those which are known to only these names.

—*JMSB* Vol. XIII No. 1, pp. 1-4

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Nadamoto, A. PRĀCĪ

SHIN-SHŪ KYŌ-GI NO TEN-KAI—JŌ-BUTSU NO IN-BŌ NI TSUITE (DEVELOPMENT OF THE SHINSHU DOCTRINE—CAUSE OF BECOMING A BUDDHA)

The *Dai kyo* (Large *Sūtra*—Large *Sukhāvatīvyūha-sūtra*) as well as the *Kan gyo* (*Sūtra* of seeing the Buddha) and the *Sho kyo* (Small *Sūtra*—Small *Sukhāvatīvyūha-sūtra*) teach how Amitābha Buddha attained the Buddhahood and is now in the *Sukhāvatī*, and how people can become a Buddha. People go to *Sukhāvatī*, that is, they are born there to become a Buddha, invoking Amitābha Buddha or practising *san-pai zen* good deeds of three kinds of people. Priest Shinran as well as other teachers in Japan deepened the thought of Pure Land. The birth in the Pure Land or the attainment of the Buddhahood is not the result of the practices of deeds or invocation of Amitābha Buddha. Those must be the deeds as the result of the attainment of the Buddhahood under the proof by Amitābha Buddha.

—*JIBS* Vol. XI No. 2, March 1963, pp. 590-91

Nakamura, Z.

A-GON KYŌ-TEN NO JĀTARŪPA-YU NI TSUITE (ON THE *JĀTARŪPA* IN THE *ĀGAMA*)

The theory of *shin-sho hon jo* (nature of mind is originally clean) is the most important one in the thought of *nyo-rai zo (tathāgatagarbha)*, where *ji-sho sho-jo shin* (mind of its clean nature) is the conception opposite to *kleśa*. According to the *Mahāyānottaratantra-śāstra*, the original Sanskrit word of the *jo-sho sho-jo shin* is *citta-prakṛti-viśuddha* (or *pari-śuddha*) or *citta-prakṛti-prabhāsvara*.

The word *citta-prakṛti-pariśuddha (viśuddha)* is found in the *sūtras* which have been much influenced by the *Prajñāpāramitāsūtras*. The *Prajñāpāramitā-sūtras* insist that the *sarvadharmas* are *anutpanna, aniruddha, amala* and *avimala*. From the standpoint of the *Sūtras*, even the teaching that the *Bodhisattvas* practise *prajñāpāramitā* to cut the *kleśas* by the attained *prajñā* is nothing but the *saṁvṛtisattva*. The *kliṣṭa citta* is not to be cleaned by the practice, but the *citta* itself is *pariśuddha* from the beginning. Here the *pariśuddha* or *viśuddha* is the synonym of *śūnyatā* which is explained by the simile of *ākāśa*. How and why the originally clean *citta* is covered by *kleśa* and the practice should be done are taught in the *tathāgata garbha* texts.

—*JIBS* Vol. XI No. 2, March 1963, pp. 494-97

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Nakamura, H.
GOKU-RAKU-JO-DO NO KAN-NEN NO INDO-GAKU-TEKI KAI-MEI TO CHIBETTO-TEKI HEN-YO (STUDIES ON THE IDEA OF PURE LAND IN THE PERSPECTIVE OF INDIAN CULTURAL HISTORY AND ON THE MODIFICATION OF THE IDEA BY TIBETANS)

The Pure is said to be located in the *West*. In primitive races, the west is generally given a special significance and it was also so in ancient India. Is there no relation between the importance of the *lotus pond* in the Pure Land and Varuṇa, the god of water of the Epic? Varuṇa has been described as the *Lokapāla* of the west in the Purāṇas. In the Chinese translations of the *Sukhāvatīvyūha-sūtra* 14, *Buddhakṣetras* are counted, but in the Sanskrit text there are 16 *Buddhakṣetras*. This may be an addition in the latter by the tradition of Brāhmaṇism in which the number 16 of 1/16 is regarded as important. In the small *Sukhāvatīvyūha* it is said that *Dharma Buddha*, *Dharmadhara-Buddha*, and *Dharmadhvaja Buddha* live in the under-world. They have been perhaps derived from the god of the hell, Yama, with whom the god of justice, Dharma, was identified in the Epic.

In the scene of the Pure Land, *sapiavedika*, *saptatālapaṅkti*, *samatīrthaka*, *puṣkariṇī* and *catuḥsopāna* are all from Indian customs. The *gold sands* on the banks, the *golden earth*, and the *tree of jewels* may suggest the prosperous and liberal conditions in the reign of the Kuṣāṇa Dynasty, when good gold coins were minted and the caste system was not very rigid. In the Chinese translations it is taught that good practices in *one day and night* in this world are superior to those in *a hundred years* in the Buddha Land. Such expression is found in earlier Buddhist texts and in the old Upaniṣads. It is reasonably said that the *original form* of the Pure Land or its *idea* is found in the *Ṛgveda*, as the paradise of Yama or of Viṣṇu. The scenery of the *Brahmaloka*, which is narrated in the Upaniṣad, is also similar to that of the Pure Land. The idea of the Amitābha Buddha is of the ancient Indian thought in which the light is valued. His two attendants may correspond to Viṣṇu and Śiva.

Faith, belief and devotion are the most important elements for the *Jo-do kyo* (Pure Land Doctrine) in Japan, but the *Sukhāvatīvyūha-sūtras* do not necessarily and evidently teach the absoluteness of an ardent devotion.

In the Tibetan translations of the *Sukhāvatīvyūha-sūtras*, many modifications are found, which are sometimes owing to translators' ignorance of Indian customs and facts ; and sometimes due to their regional characters.

—*JIBS* Vol. XI No. 2, March 1963, pp. 509–31

Nirodharansi, Ācariya Tait
INITIAL TRAINING IN *DHAMMA*

The paper is translated from the original Thai by Ven. Paññāvaddho Bhikku.

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In the Buddha-sāsana, the body and *Citta* should work together, but the body is under the control of the *Citta*, not under the authority of the nervous system.

Cleansing of the body and speech must be done by maintaining *śila* in order to develop purity (*parisuddhi*) of *Citta*.

One must practise and train oneself to develop *jhāna* and *samādhi*; one should develop *paññā* (wisdom) until *ñāṇa-dassana* (realization of knowledge) arises.

The form of *citta*, even though it is not-self (*anattā*), has strong *iddhi-bala* and it enables one to have the whole of this world under one's power. But by this *citta* one does not distinguish good from evil, the subtle from the gross.

When one has good desires and is trained in the right way according to the teaching of the Buddha, this *citta* arises. It is clear-minded, skilled in wisdom, able to know what is beneficial and able to know *dhamma*. A person having this *citta* is able to lead those who are in darkness to the clear light, because the genuine aspect of the *citta* is always light, bright and clear. But because of taking refuge in the objects, the *citta* becomes polluted, so the clear light of it becomes obscured with evil. As a result, the world too becomes dark and obscure. No light will then come from its origin and the person will not know how to cleanse this *citta* so that the light of *paññā* can arise.

Thus, the world is either dark or light, and people receive happiness or suffering which can arise only in the *citta* of each individual. One should, therefore, first train one's own *citta* and make it clean and then train others so that this world may never again be perplexing.

—*MBo*. Vol. 71 Nos. 11–12, November–December 1963, pp. 275-81

Ogawa, I

'BUSSHŌ' TO BUDDHATVA (BUSSHŌ AND BUDDHATVA)

By critically examining the text of the *Mahāyānottara-tantra-śāstra*, the author comes to the conclusion that the original word of *bussho* is not *buddhatva* or *buddhatā*, but nature of the Buddha.

The *buddhatva* denotes the Buddha himself, who came from the *buddhagarbha;* and the *buddhatā* expresses the *bodhi* which has reached the state of *vimala* from that of *mala*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 544-45

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Olson, Eleanor

THE WHEEL OF EXISTENCE

The pictorial diagram of the Wheel of Existence evolved during the earliest days of Buddhism. According to the *Divyāvadāna* (pp. 299-300), the wheel was to have five spokes between which were to be depicted five realms of rebirth–the hells, animals, *pretas*, tortured spirits, gods and men. In the centre, a dove, serpent and hog were to symbolise lust, hatred and delusion, respectively. The model for the Tibetan wheel was taken to the snowy land by the Indian monk 'Bande Yeshe' in the 8th century. At the entrance to cave No. 17 at Ajantā, one sees the remains of a similar wheel dating from the 6th century. This seems to be the only surviving Indian proto-type of the Tibetan wheel.

The powerful monster which clutches the wheel is the demon of impermanence (Shinje), the wrathful form of *Avaloiteśvara*.

In this paper an elaborate description of the wheel is given.

—*OA* Vol. IX No. 4, 1963, pp. 204-9

Pandita, Sudharma

HOW POSITIVE IS *NIBBĀNA* ?

The word *nibbāna* traditionally means destruction of craving. The way to it is a positive way of action.

Scholars like Oldenberg and Dahlke seem to conceive *nibbāna* in a negative way, but they do not regard it as a negative phenomenon. A thing may be conceived in a negative way, but it need not itself be negative.

It is the bliss supreme, which the monks realise. While contrasting *nibbāna* with *saṁsāra*, the Buddha describes the former as *dhuva*, *subha* and *sukha*.

Everything conditioned by causes appears to be positive, but really it is non-existing. *Nibbāna* is not conditioned (*asamkhāta dhamma*), therefore it exists to him who feels that reality is only the non-conditioned entity.

Negatively, it is the elimination of craving and positively, it is the attainment of peace, supreme happiness.

Why *nibbāna* is explained in negative terms is a problem. It is nothing worldly, it is, therefore, not possible to equate it with anything of this world. Hence its negative description. But being an attainment of the perfect order, it must necessarily be a positive realisation.

—*CT* Vol. XII No. 4, April–May 1963, pp. 30-31

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Purakar, Vidyadhara Johra PRĀCI

ĀCĀRYA BHĀVASENA KE PRAMĀṆA-VIṢAYAKA VIŚIṢṬA MATA
(ĀCĀRYA BHĀVASENA'S QUALIFIED VIEWS ABOUT *PRAMĀṆA*

According to Ācārya Bhāvasena, the general characteristic of *Pramāṇa* is correct knowledge or *yathātmya-niścaya*. He has described *pratyakṣa pramāṇa* as *sākṣāt* knowledge which is explained as immediate knowledge. For him, *pratyakṣa* is of four kinds, viz., *indriya*, *mānasa*, *yogi* and *svasaṁvedana*. *Anadhyavasāya* means absence of all knowledge,

He has included *ūhāpoha* also among the forms of *parokṣa-pramāṇa*.

In 11-14 sections of his *pramāprameya*, he has dealt with topics from *smṛti* to *tarka*. He considers *vyāptimāna pakṣadharma* alone to be *hetu*.

Bhāvasena has mentioned *asiddha*, *viruddha*, *anaikāntika*, *anadhyavasita*, *kālātyāyāpadiṣṭa* and *prakaraṇysama* as the six *hetvābhāsas*, and has also referred to their sub-classes as well as twelve *dṛṣṭāni-ābhāsas*.

Tarka is included among the kinds of *parokṣa pramāṇa* and its four fallacies are described. According to Bhāvasena, there should be twenty *jātis*.

—*Ane*. Vol. XVII No. 1, April 1964, pp. 23-25, 34

Rahula, Walpola
ĀLAYA VIJÑĀNA (STORE CONSCIOUSNESS)

The original idea of *ālayavijñāna* was already there in the Pāli canon of Theravāda.

For Asaṅga *citta*, *manas* and *vijñāna* are not synonyms, but three different and distinct aspects of the *vijñānaskandha;* and *citta* is *ālayavijñāna*, which is impregnated with the traces of *skandhas*, *dhātu* and *āyatana*. *Manas* represents the aspect of mental functioning, thinking, reasoning, conceiving, etc. It has the nature of self-notion—the false idea of self.

In the *Laṅkāvatārasutta*, *ālayavijñāna* is described as pure by nature', but appearing as impure 'because it is sullied by adventitious defilements'. It is this which is considered by men as their 'Soul', 'Self' or '*Ātman*'.

—*MBo*. Vol. 72 No. 5, May 1964, pp. 130-32

Samtani, N. H.
THE *ARTHAVINIŚCAYA-SŪTRA*

The *Arthaviniścaya-sūtra* with a commentary is one of the manuscripts discovered in 1934 by Rāhula Sāṅkṛtyāyana in Ngor Monastery in

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Tibet. He also got, from G. Tucci, a fragmentary text of the *Sūtra* published in 1944 with an introduction in Italian. as well as photographic copies of its commentary,

The commentary was written by a *bhikṣu* named Vīryaśrīdatta of Nālandā University, according to its colophon.

The *Arthaviniścaya-sūtra* has been considered as a manual of reference to the Buddhists. It is more compact and comprehensive than the *Dharmasaṁgraha*.

The *Sūtra* embodies the Buddha's discourse on *Arthaviniścaya* (or ascertainment of the categories of *Dharma*). There is a clever interpolation at the end of the section on Four Noble Truths (*ārya-satya*) wherein the Buddha is compared to a physician and a layman, to a person suffering from a disease of birth and death.

This *sūtra* contains a large section on Eight-fold Path (*Āryāṣṭāṅga-mārga*). Among the most important sections is the one on 32 *Mahāpuruṣa-lakṣaṇas*. The last section is on 80 minor signs of the Buddha. The *Sūtra* ends in the usual phraseology of the Buddha's exhortation to the monks.

In the author's opinion, the compilation of the *Arthaviniścaya-sūtra* might have begun before the 1st century A. D. in the period of 'Mixed Hīnayāna Buddhism'.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 41-48

Sangharakshita, Bhikshu

THE GOAL IN BUDDHISM

The goal of human life is to realize *Nirvāṇa*. Negatively speaking, the goal consists in the completed and permanent eradication of all unhealthy mental attitudes. Negatively, *Nirvāṇa* is whatever the world is not.

Positive descriptions of the goal are necessarily in terms of feeling and emotion, knowledge, will and consciousness.

In terms of feeling and emotion, the goal is bliss, peace, love and compassion. But *Nirvāṇic* bliss arises not out of physical and mental contacts, but in the absence of all such contacts, achieved through *Samādhi*.

All descriptions of the goal in terms of knowledge fundamentally denote a cognition of the ultimate reality of things.

In terms of will, the goal is a state of absolute freedom from all restrictions. The faculties of cognition, knowledge and will go to make up a

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concrete living person. From this point of view, the Buddha himself is the goal. But here, by the Buddha is meant not the historical Śākyamuni, but the Eternal Buddha whose transcendental compassionate activity is unlimited by space and time.

Paradoxically, *Nirvāṇa* is said to be attainable by means of non-attainment.

In the Sanskrit *Bauddha* scriptures, the transcendental state of *Nirvāṇa* is expressed symbolically in terms of a harmonious disposition of images or glow with supernatural life and movement.

—*MBo.* Vol. 72 No. 5, May 1964, pp. 99-108

Sangharakshita, Bhikshu

THE STAGES OF THE PATH IN BUDDHISM

The process of reaction in a progressive order constitutes the basic principle of the Path taught by the Buddha. In the *Nidāna Vagga* of the *Saṁyutta-nikāya*, the number of intermediate steps, which connect the *sāṁsārika* beginning with the *nirvāṇic* end of the process whereby mundane is transformed into transcendental mind, appear as a series of positive counterparts to the negative process of the cessation of the twelve *nidānas*: (i) *Dukkha* (*Duḥkha*), (ii) *Saddhā* (*Śraddhā*), (iii) *Pamojjā* (*pramodya*), (iv) *Piti* (*prīti*), (v) *Passaddhi* (*praśrabdhi*), (vi) *Sukha*, (vii) *Samādhi*, (viii) *Yathābhūtañā-ṇadassana* (*jñānadarśana*), (ix) *Nibbidā* (*nirvid*, *nirveda*), (x) *Virāga* (*vairāgya*), (xi) *Vimutti* (*Vimukti*) *and* (xii) *Āsavakkha-vañāṇa* (*āśravakṣayājñāna*).

—*AP* Vol. XXXV No. 4, April 1964, pp. 154-58
No. 5, May 1964, pp. 202-8
No. 6, June 1964, pp. 251-56

Sasaki, Genjun, H.

THE HISTORICAL EVOLUTION OF THE CONCEPT OF NEGATION : NEKKHAMMA AND *NAIṢKRAMYA*

Nakkhamm does not always negate the opposite, as is the case with *akāma*, but also implies something positive. The positive content of *nekkhamma* includes not merely the negation of *kāma* (*akāma*), but also the negation of all evils. In the Chinese translations *ch'u chia* meaning getting out of the household is modified by the compound *yen li chu hsiang* meaning getting out of all kinds of desire and this modification is an extention of the original meaning of *nekkhamma* meaning 'non-desire'. Pāli Buddhism referred to the simple negation of the opposite, as expressed in the form and meaning of *nekkhamma* derived from *niṣ-kāma* (non-desire),

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while later Sanskrit Buddhism refers to the positive expression of experience in *naiṣkramya*, which represents not only getting out of, but also getting out of the household, getting out of all kinds of desire and even *nirvāṇa* meaning liberation. This change in the process from the logical or relative negation to the positive expression of experience is significant. The negation indicated by the prefix *nir* positively points out the absolute religious experience, and yet it is not abstract from the realm of the experimental. This concept of negation expressed by the prefix *nir* implicitly denotes the positive content, *i.e.*, the realm of super-experimental of the religious experience by and through the negation of the experimental. In other words, negation, in the Buddhist sense, represents two dimensions, the negation of the realm of the experimental and the expression of the realm of the super-experimental (*nirvāṇa*).

—*JAOS* Vol. 83 No. 4, September-December 1963, pp. 477–84

Sato, Mitso

THE CEREMONY OF THE ORDINATION AND ITS UNDERSTANDING IN CHINESE TEXTS OF *VINAYA*

The ceremony of the ordination for a Buddhist monk, *upasaṁpadā* is translated in Chinese texts. This means a ceremony at which a noviciate or a new monk makes a vow to observe the discipline of a Buddhist monk. This ceremony is, however, not described in the book of discipline, *Vinaya-piṭaka*. According to the latter, a noviciate, a candidate for being a monk, is closely examined on his capacity for being a monk with regard to physiology and his station in life. Then he, who has capacity, is admitted as a Buddhist monk by the resolution of attendant monks, which is called *upasaṁpadā-kamma*. This is all of the ceremony, but there is not a ceremonial act of the noviciate's vow as found in the Chinese translation.

The author has examined this divergence in the article. He has also detailed the four things to be observed by monks as found in the Pāli text of *Vinaya-piṭaka* and also four things not to be done by a monk.

—*JIBS* Vol. XI No. 2, March 1963, pp. 876-69

Shiga, T.

TON-KŌ BON-YAKU-SHI KYŌ NI TSUITE (ON THE *BHAIṢAJYA-GURU-SŪTRAS* IN THE TUN-HUANG MANUSCRIPTS)

Many copies of the *Bhaiṣajyaguru-sūtra* have been found together with others from Dun-huang Cave where the *Maṇḍalas* of the *Sūtra* have been depicted on the wall. It is understood that a particular belief of the *Bhaiṣajyaguru-sūtra* had circulated in the Dun-huang area.

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Among the texts, which were found there by A. Stein, there are 38 copies of Bo-Śrīmitra's translation and 67 copies of Xuan-zang's translation. Dharmagupta's and Yi-jing's translations are not found. Out of the said 38 copies, 7 may be the copy of the 12th volume of the *Kan-cho-kyo (Abhiṣeka-sūtra)* and 19 may be of the independent *Sūtra*, according to the head title or the title in the colophon. Further, out of the 38 copies, only 4 contain the *mantra* of 37 letters which is found in his translation collected in the Taishō Edition. Xuan-zang's translation lacks that *mantra*. It is difficult to guess whether the text which contains the *mantra* is the original form of the *Kan-cho-kyo* or not. The 67 copies of Xuan-zang's translation are much the same as his translation collected in the Taishō Edition, but here it is notable that in fragments there is a translation of '*12 vows*' alone, which is an abridgement of Xuan-zang's translation and may be for the purpose of painting the *Maṇḍala* of the *Sūtra*. According to some accounts, it was in the middle and later Tang Periods that the *Maṇḍala* came to be popularly painted. It is understood that after the translation of the *Bhaiṣajyaguru-sūtra* by Xuan-zang in the 1st year of Yong-hui Era (650 A. D.), the belief of *Bhaiṣajyaguru* became very popular among the people of the Dun-huang area, though the translation of the *Sūtra* had already been brought there previously as the 12th volume of the *Kan-cho-kyo* translated by Bo-Śrīmitra.

—*JIBS* Vol. XI No. 2, March 1963, pp. 554-55

Stoneham, Richard G.

THE MIDDLE WAY TAUGHT BY THE BUDDHA

The Buddha taught 'We are born, we die, we get sick, we hurt and we love, man has lust, greed, ignorance, delusion and hate'—these are the inevitable features of human existence which have been with us for all time. Purity and impurity belong to oneself. He who conquers himself is the greatest conqueror.

The way from the crushing miseries of this transitory life to real happiness lies in renouncing all that one foolishly prizes now—one's present self. The way is not really too easy or too hard. This is the Middle Way of the Buddha. The true basic teachings of the Buddha have been misunderstood. He did not believe in escapism or a magic cure. He believed in watching man's thoughts at work, studying them and fighting them.

—*WB* Vol. XII No. 9, April 1964, pp. 12-13

Sugimoto, T.

MAHĀVASTU NI ARAWARETA *JĀTAKA* NI TSUITE (ON THE JĀTAKAS APPEARING IN *MAHĀVASTU*)

In the *Mahāvastu* there are forty stories entitled Jātakas. They have some different characteristics from those of Jātakas in the *Jātakaṭṭha-kathā* or the *Jātakamālā* and others.

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From a close examination of the data provided by the stories, it is understood that most of the Jātakas in the *Mahāvastu* are rather simple *hetu-phala* stories and not closely connected with the idea of '*Bodhisattva*' and that the *Bodhisattva* practises the *bodhi-sattva-caryā* for the *artha* and *sukha* of *sattvas* and, therefore, stays in *saṁsāra*. But the trend towards that idea is slightly found and it is in a process of development of the Jātaka from the *hetu-phala Jātaka* to the *Bodhisattva-caryā Jātaka*. On the other hand, new Jātaka of *karma-vipāka* story began to be produced in the time of the *Mahāvastu*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 600-603

Suzuki, S.

JIN-GŪ-JI NO SEI-RITSU NI TSUITE (ON THE FORMATION OF *JIN-GŪ-JI*-BUDDHIST TEMPLE TO SERVE SHINTO SHRINE)

The formation of *jin-gū-ji* in Japan is an earlier form given to the thought which amalgamates Shintoism and Buddhism. Most of the gods enshrined in *Jin-gū-ji* had been related to a mountain. The character of the *jin-gū-ji* is different from that of another kind of the Buddhist temple, in whose precincts Shinto shrines have been built for Shinto gods who are regarded as the protectors of Buddhism or the Buddhist temples. It can be said that the thought which amalgamates Shintoism and Buddhism was pushed by the Japanese ancient animism and by the beliefs in mountains, especially by those civil mountaineering ascetics who spread their brisk activity in concert therewith. In the Heian Period, the thought arose that the Japanese proper gods are *Bodhisattvas* or incarnations of the Buddhas.

—*JIBS* Vol. XI No. 2, March 1963, pp. 572-73

Takase, H.

GEN-SHI-BUKKYŌ NI OKERU SAN-MAI NO NAI-KEI (*SAMĀDHI* IN EARLY BUDDHISM)

Samādhi is explained to be *citta ekaggatā* and in earlier periods *samādhita* also contained the same meaning. Subsequently the content of the *samādhi* began to be explained by *catujjhāna* and the *samāhita* came to mean a state of mind that was attained after the achievement of the *catujjhāna*. The *samādhi* is the *magga* (*paṭipadā*), *i.e.*, the *jhāna*, and the *samāhita* is attained by it.

—*JIBS* Vol. XI No. 2, March 1963, pp. 534-35

Toda, H.

RAJŪ-YAKU HO-KE-KYŌ NO ICHI KŌ-SATSU (KUMĀRAJĪVA'S CHARACTERISTIC ATTITUDE IN HIS CHINESE VERSION OF *SADDHARMAPUṆḌARĪKASŪTRAM*)

Comparing Kumārajīva's translation of the *Saddharmapuṇḍarīka-sūtra* with Fa-hu's translation, the author says that whereas Fa-hu translated

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'*prabhāsvara*' (102, 2nd chapter) as 'clean' 'Kumārajīva translated it as 'no character'.

Kumārajīva's '*busshu* (*buddha* kind)' and Fa-hu's '*butsu* (*buddha*)' in the Chinese versions must correspond to '*dharma-netrī*. We find a variant of the said Sanskrit passage, in a fragment found in Central Asia. The *busshu* and the *butsu* might be the translations of *buddha-netri* in this variant. Kumārajīva's '*jū en ki* (come by relation)' may also be for '*kṛtikā*' in the variant, not for '*sthitikā*' in the Nepal text. The *kṛtikā* of the fragment might have been changed to *sthitikā* in the Nepal text.

It is understood that Kumārajīva's translation '*busshu jū en ki*' means 'the *Nirmāṇakāya-Buddha comes by pratyaya*'. It is based upon his deep thought of *busshō* (nature of the *Buddha*) and his understanding that those who have the nature of the *Buddha* and those whom the nature of the *Buddha* was cut off should be strictly distinguished.

—*JIBS* Vol. XI No. 2, March 1963, pp. 550-51

Tsukamoto, S.

YŌSHŌ KENRYŪ NI TEI NO BUTSU-GAKU (THE BUDDHIST SCHOLARSHIP OF TWO EMPERORS, YUNG-CHENG AND CH'IEN-LUNG)

Emperor Yong-zheng (Yung-Cheng) had deep knowledge of many thoughts and religions. He made a profound study of the teachings of *Xing-zong* (a group of Buddhist sects mainly teaching the substance of the universe) and a research on the relation between substance and phenomenon by the Hua-yan (*Buddhāvataṃsaka)* teachings. He thought that Confucianism, Buddhism and Toism are different in their functions, but the same in their substances. On the other hand, his thought had been much influenced by Lamaism. He looked up to Zhang-jia Lama as his teacher and considered that the study of Lamaism of Tsoń-kha pa meant the study of all Mahāyāna Buddhism and the centre of all Buddhist thoughts was the *prajñāpāramitā* philosophy. He studied the *Chan* (*Dhyāna*) teaching, too, but did not agree with the way of practice of the *Chan* monks of those days and denied it.

Emperor Qian-long's (Ch'ien-lung's views were mueh the same as those of Yong-zheng. Qian-long affirmed Confucianism by the theory of *dharma-dhātu* of the Hua-yan Teachings.

—*JIBS* Vol. XI No. 2, March 1963, pp. 556-57

Varma, Vishwanath Prasad

EARLY BUDDHIST MYSTICISM

The following mystic elements can be traced in early Buddhism:

1. The concept of *prajñā* which is attained as a consequence of the culmination of the spiritual and moral efforts of a Bhikku and is not the result of any mere rational enquiry.

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2. Belief in the supernormal powers (*riddhibala*).

3. Insistence on *dhyāna* and *samādhi* and the various stages of superhuman vision drawing on the Bhikku.

4. Acceptance of the existence of superhuman beings who live for thousands of years.

5. The belief that *saṁskāra* and *vijñāna* involve mystical experience for their comprehension.

6. The belief that *Nirvāṇa* is a logically indemonstrable state and yet the supreme goal of human life.

But from the presence of these mystical elements in early Buddhist thought, we should not conclude that like the Upaniṣadic teachers the Buddha also taught the existence of any omnipresent soul or accepted a metaphysical ultimate principle.

—*VK* Vol. LI No. 1, May 1964, pp. 64-70

Wada, S.

HIGASHI TO NISHI DAI-JO BUKKYO GAKU NO MON-DAI (EAST AND WEST IN THE STUDY OF MAHĀYĀNA BUDDHISM)

The meeting of *East* and *West* must mean a creation of new community on the ground of new humanism by a creative religion. Today, the problem of society is the problem of individual and the problem of individual must be the problem of society. The study of Mahāyāna Buddhism is a self-awakening formation of life and should be applied to the present real social problems, where exists the problem of 'I', which awakens '*me*' to the meaning of *life and death*. The '*it*' of the world and the '*it*' of '*mine*' are two, but one at the same time. The self-awakening of life must be that of the *Mahākāruṇika*. The investigation of the problem of *East and West* on the ground of Mahāyāna Buddhist study is the core of the research, and, in fact, it is an essential quality of the Mahāyāna study.

—*JIBS* Vol. XI No. 2, March 1963, pp. 592-93

Waldschmidt, Ernst

RESTE VON DEVADATTA — EPISODEN AUS DEM *VINAYA* DEN SARVĀSTIVĀDINS (FRAGMENTS OF DEVADATTA EPISODES FROM THE *VINAYA* OF THE SARVĀSTIVĀDINS)

Though Devadatta came to be considered as the villain of the Buddhist community during the Buddha's day, he had at one time been highly esteemed alike by the monks and laity.

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A sheet of paper from Murtuq in Chinese Turkistan contains fragments of two succeeding Devadatta episodes. The author includes in his article the transliterated text of these fragments.

In this fragment, the Buddha alleys Ānanda's fear of an attempt by Devadatta on his life saying that no such thing would succeed. The jubilant Ānanda is sent by the Buddha to Rājagṛha to proclaim that Devadatta be not considered a member of their çommunity any more.

In the Pāli canon also, we find these two episodes. In the first, the Buddha pacifies the anxious monks and in the second, he publicly exposes Devadatta. However, the author notices some significant differences between the two versions.

The same sequence of events as given in the Sanskrit text is also there in a text of the *Vinaya* School of the Sarvāstivādins which we know, as a whole, only from a Chinese translation. Sanskrit texts tally considerably, their close connection is indisputable. As already a large number of papers from the *Vinaya* of this School have been found among the Turfan manuscripts, we can safely assume that the above mentioned piece of paper belongs to the *Saṁghabhedavastu* of the Sarvāstivādins.

A passage occurs in the Sanskrit text where Ānanda's subsequent boycott of Devadatta seems contradictory to his earlier pronouncement of his (Devadatta's) virtue. It is interesting to find this passage missing in the Chinese translation. But in the Pāli text, Sāriputra shows similar scruples. In both the texts, the honour that Devadatta must have enjoyed once is apparent. The hesitation of the monks is clear if (as in the Pāli text) Devadatta was boycotted before his attempt on the Buddha's life.

—*ZDMG* Vol. 113 No. 3, 1964, pp. 552-58

Yuyama, Akira

MAHĀVASTU-AVADĀNA 1. 2. 16-4. 10

This part was published by Émile Senart in prose, and afterwards Unrai Wogihara and others tried almost at the same time to reconstruct this part into verses.

As those scholars pointed out, the colophon itself proves that this part is actually metrical.

The author quotes a few examples that are found only in the metrical parts even in the *Mahāvastu-Avadāna*.

—*JIBS* Vol. XI No. 2, March 1963, pp. 838-34

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XII-B PHILOSOPHY & RELIGION (NON-BUDDHIST)

Abhyankar, K. V.
KṢAYAMĀSA AND PFRFORMANCE OF RELIGIOUS RITES IN IT

When there are two solar transits in one lunar month, there is a combination of two lunar months, one of which is called *aṁhaspati* and the other *kṣaya*. But, in fact, both are the same and one swallows the other. It appears logical that the rites and ceremonies assigned to particular months because of the occurrenee of a specific transit should be performed in these months in which the particular *saṁkramaṇa* is noticed. Since both the *Vṛścika* and *Dhanus śaṁkramaṇa* occurred in 1963 in one and the same lunar month, the religious rites and ceremonies of both *Kārtika* and *Mārgaśīrṣa* ought to be performed in the same month, *e.g.*, *Yamadvitīyā* and *Pāṇḍava-Pañcamī* ought to be observed in November.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 159-62

Ahmed, Mushtaq
ŚRĪ KṚṢṆA WA FALSAFATOHU (ŚRĪ KṚṢṆA AND HIS PHILOSOPHY)

Kṛṣṇa was born at Mathurā. His uncle, the king of that place was very rude and cruel and his subjeets were tired of his evil deeds. When the sooth-sayers told him that the eighth son of his sister would kill him to snatch away the kingdom from him, he put his sister Devakī and her husband Vasudeva behind the bars, yet set them free when they promised to give him every new-born child. They, according to the agreement, continued to send him their offsprings. However, at the birth of the eighth child, the parents decided to save it and Vasudeva brought him to his faithful friend Nanda and his wife Yaśodā, who lived at Gokula in the suburbs of Mathurā. They exchanged the boy with their daughter who, later, was given to the king to be killed. Thus the life of Śrī Kṛṣṇa was saved.

God bestowed on him the musical tunes. So alluring was the music of his flute that all men and women lost themselves in the music of his flute. Girls fell in love with him and met him in moonlit nights and enjoyed his music. Yet his love was spiritual and heavenly, for he told them that he was the incarnation of God.

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When his uncle came to know that he was alive, he wanted to murder him, but was himself killed by Kṛṣṇa whom the people made their king. On becoming the king, he gave up all his enjoyments and even the damsels of Gokula. He ruled over his subjects with great justice and had friendly relation with all neighbouring countries.

Śrī Kṛṣṇa participated in the well-known Mahābhārata War that flared up between the Pāṇḍavas and the Kauravas, the two claimants to the throne of Hastināpura. The battle continucd for 18 days at Kurukshetra. Thousands of people lost their lives in it. Śrī Kṛṣṇa, seeing the hesitation of Arjuna, explained him the philosophy of war, good and bad and how a man can get an everlasting life. All the good pieces of advice are in verse form known as the *Bhagavadgītā*. This holy book is one of the most important universal books and it has a great influence on the lives of the Hindus.

His philosophy is based on the idea that world is transitory and that there is another world after this, which is everlasting.

'None of your deeds are yours. They are God's. You are mistaken when you attribute them to yourself. Only the pious can distinguish between the reality of the other world and the uncertainty of this? He suggested four ways of fulfilling one's duties and of the salvation of ones' soul : (1) Meditation on God and His attributes, (2) devotion to worship, (3) steadfast love for God and (4) fulfilling the duties without any ulterior motives.

Throughout his life, he worked for brotherhood and unity, irrespective of caste and creed.

—*TH* Vol. XIV No. 2, April 1963, pp. 36-43

Aiyer, C. P. Ramaswami

INDIAN AND WESTERN PSYCHOLOGY

Many of the psychological thought-currents and developments have been foreshadowed and investigated in India during several centuries. Every branch of religion in India has its philosophical, ethical and psychological aspects. Dreams, trances, clairroyance and other phenomena are regarded as states in which physical organism is freed from individuality and can, in different degrees, be attuned to the cosmos. The Sāṁkhya philosophy ascribes the phenomenon of the world to *prakṛti* or the internal stresses of primordial matter. The Yogo philosophy makes clear distinction between its objectives and such states as passive mediumship. By means of the disciplines of Yoga, the senses are said to cease to flow outside ; and then arises the engrossing in pure consciousness.

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The Yoga discipline insists on intense application to one thing, namely, concentration on love and sympathy and non-attachment. *Āsanas* and *prāṇāyāma* are regarded as experimental accessories to achieve the same principle.

Yoga does not regard sleep as a mere blank. The mind alone is active to the exclusion of the external senses ; and even this condition is supposed to be a fit object to concentrate upon for the end in view and for training the imagination.

The Yoga philosophy teaches us that by concentrating the mind upon a single thought, certain cult, hidden and higher qualities of the mind can be attained.

—*CF* Vol. VI No. 2, January 1964, pp. 37-42

Atreya, B. L.

PARAPSYCHOLOGICAL REFERENCE IN *YOGAVĀSIṢṬHA*

The most important paranormal doctrine of the *Yogavāsiṣṭha* is the omnipotence of the mind. Every individual mind is the master of its destiny and the maker of its body and circumstances. It can cure all physical diseases of the body by its positive, healthy and harmonious thoughts. Some of its powers are specifically mentioned in the *Yogavāsiṣṭha*.

By following the physiological method, which consists in the control of *prāṇa* and thereby awakening the *Kuṇḍalinī-śakti*, one can acquire the ability of becoming too big, too small or too heavy, of seeing the *siddhas*, etc. By the psychological method, one can bring about psychic cure of all the bodily diseases, immunity from suffering, old age and premature death; one can have the knowledge of what is passing in other minds; one can enter the world of perfected beings; and one can transgress physicality and acquire subtility.

The power, the intelligence and the entire grandeur of a man increase immensely when he knows the Truth by the practice of his spiritual Nature which is Absolute. The entire *Yogavāsiṣṭha* deals with the various methods of Self-realization.

—*RJPSS* Vol. I Pt. 1, October 1963, pp. 107–17

Atreya, B. L.

THE PHILOSOPHY OF THE YOGAVĀSIṢṬHA — A BIRD'S EYE VIEW

According to *Yogavāsiṣṭha*, philosophy begins with discontentment against the worldly life in which there is no lasting happiness or peace. *Yogavāsiṣṭha* points out that direct cognition or intuition is the only and

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ultimate source of all our knowledge. Knowledge can have for its object only that which is homogeneous with it in nature. All objects, therefore, along with the perceiving subjects, are ideas of our consciousness.

The most outstanding feature of the philosophy of the *Yogavāsiṣṭha* is idealism.

According to this work, there is little or no difference between the waking and dream experience. Both are alike in their nature, as long as each lasts. This work maintains the theory of subjective idealism. Every individual perceives and cognizes only that which is within his own experience; no one perceives aught but its own ideas. At the same time this work admits a cosmic world with countless objects and individuals within it, which in its original form, is a system of ideas in the Cosmic Mind, and thus it propounds a sort of objective idealism also. The two kinds of idealism are reconciled. The experience of a common world by many individuals is thus due to the fact that, over and above these individuals, there exists a Common Mind, the Cosmic Mind, in which all the common contents of the world as well as the individuals themselves exist as ideas and are represented in every individual mind within the Cosmic Mind. The manifestation of an objective world within a mind proceeds by way of materialization and externalization of ideas in the form of things, body and senses, consequent upon a wish, craving or desire to enjoy the particular objects.

Individuality (*jīvatva*), according to Vasiṣṭha, does not consist in being something like a simple, undecomposable, spiritual entity, called soul. It consists, on the other hand, in being a mind, *manas*, which means a particular mode of the Ultimate Reality, determined by a peculiar movement, tendency, desire or will to imagine. The secret of attaining supernormal powers is to rise above identity with the physical body, which is another name for limitation, imperfection and incapacity of doing great things, and to affirm one's being spiritual in nature and, therefore, full of higher powers.

The concept of the Self is different from that of the individuality The Self is that within us which never changes, in spite of perpetual change in the personality. The individuality, however, changing and impermanent it may be, is not dissolved with the decay of the physical body and its total dissolution by death. The body is only an external manifestation of the inner will to be, which, with countless desires and hopes, persists.

Everything in the world is a manifestation of the Absolute Reality, the Brahman, the Eternal Conscious Blissful Existence.

The test of Reality is eternal persistence. All forms, however, persist temporarily. They, as such, come into existence and pass out of it.

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How can, therefore, they be regarded as real in the true sense of the term. But we cannot also say that they are unreal, because they partake of Reality. In itself, the Absolute Reality is, according to the *Yogavāsiṣṭha*, above all changes, above all distinctions and differentiations, and above all relations. Acosmism is the Ultimate and the Highest Truth, which can be realized by every one, when one ceases to be interested in the relative, particular and finite appearances. The source of happiness is the joy of desirelessness which is much greater than and superior to that of ruling over an empire, of the company of one's beloved, of Heaven, and that experience by 'Viṣṇu' (V. 74.44). This joy is really the Bliss inherent in the Absolute Reality, which is our very Self.

According to this work, there is no other way to attain liberation than Self-knowledge, as our bondage consists in the ignorance of the fact that we are here and now the Absolute.

Devotion (*bhakti*) to, or worship of, any personal god is not of much use in attaining liberation. Nobody can confer liberation as a boon on anybody, unless the latter deserves it by his own right. The best way to worship the real God residing within the temple of our own body is Self-knowledge and Self-realization. The artificial and showy ways of worshipping God are only for the ignorant. Performing or giving up of any kind of action, whether it be religious, moral or worldly, is immaterial for attaining liberation.

The person, who has become liberated from individuality and is yet living, is called a *jīvanmukta*. His way of living is described in great details in the *Yogavāsiṣṭha*.

—*DI* Vol. IV No. 1, January 1964, pp. 61-77

Balasubrahmanian, R.

IS THERE NOT ERRONEOUS COGNITION?

The Prabhākaras explain all cases of *bhrama* as cases of non-apprehension *(akhyāti)*. To experience is to experience validly and to err in experience is to experience imperfectly, though validly, the imperfection consisting merely in non-discrimination and not in mis-apprehension. The theory of *akhyāti*, advocated by the Prabhākaras, cannot stand examination. Irrespective of the sense-contact with the object, there can be non-apprehension of the difference between the two, between the perceived nacre and the remembered silver or between the unperceived piece of stone and the remembered silver. If so, a person should seize a piece of stone as silver. This is, however, not borne out by experience. It is only the nacre which is seized as silver, and this will be possible only if it is seen as silver. Recollection (*smṛti*) is different

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from erroneous cognition *(viparyaya)*. Though this is the truth about the *smṛti*, the Prabhākaras can neither accept this fundamental point nor reject it. The acceptance of this view is detrimental to their theory of *akhyāti*. And by rejecting it, they only invite difficulties which they cannot resolve so long as they swear by the theory of *akhyāti*. The Prabhākaras cannot intelligibly account for the sublation by a subsequent cognition. The difficulty with the theory of *akhyāti* is how, if its explanation of what is known as erroneous cognition were true, the sublating cognition can arise at all. Such a difficulty does not arise in the case of *Viparīta-khyāti*. The Prabhākaras refuse to accept that, in illusion, one object is mistaken for another. Illusion, according to them, is simply a case of non-apprehension—the failure to note the distinction, between the perceived and the remembered elements. According to them, non-discrimination is responsible for the failure to distinguish the one from the other. One and the same non-discrimination cannot be the effect as well as its own cause. It is this absurdity which emerges from the Prabhākara theory of *akhyāti*. The theory of *akhyāti* breaks down when it is applied to dream experience. In dreams, such a non-discrimination cannot arise at all for the simple reason that there is no second object which is perceived other than what is remembered. It follows, therefore, on their account that there is no *bhrama* in dream experience, a conclusion which is palpably untrue.

—*JAU* Vol. XXV, *Humanities*, 1964, pp. 30-56

Bedekar, V.M.

'*DHĀRAṆĀ*' AND '*CODANĀ*' (YOGIC TERMS) IN THE MOKṢA-DHARMAPARVAN OF THE *MAHĀBHĀRATA* IN THEIR RELATION WITH THE *YOGASŪTRAS*

There are two passages in the *Mokṣadharma* section of the Śāntiparvan, where *Dhāraṇā* is discussed (1) in Vyāsa's discourse to Śuka (*Mahābhārata* XII. 228) and (2) Bhīṣma's exhortation to Yudhiṣṭhira (Chapter 289 of *Mokṣadharma*).

In the *Yogasūtra*, *dhāraṇā* is the sixth limb in the eight-membered (*aṣṭāṅga*) Yoga. *Dhāraṇā* is the fixing of the mind to some place or object. The object can be of two kinds according to *Vyāsa-bhāṣya* : the internal regions and the external objects.

According to *Mahābhārata*, *dhāraṇā* is the main stage in the meditative practice aimed at Self-realization, but, according to the *Yogasūtra*, it is only the first step ; the next two steps leading to the final goal are *dhyāna* and *samādhi*.

Another striking Yogic word occurring in the *Mokṣadharma* section of the *Mahābhārata* is *codanā* (chapter 294). In chapter 304, Yājñavalkya

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tells Janaka that by practising twelve *codanās* each in the first and latter parts of the night, one becomes calm and self-controlled.

The Yogic texts, however, do not elucidate the nature of the *codanās*. Can it be that the twelve *codanās* are the twelve *Prāṇāyāmas* which make up one *dhāraṇā* as suggested above ?

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 25-32

Bedekar, V. M.

THE PLACE OF *JAPA* IN THE *MOKṢADHARMA-PARVAN* AND THE *YOGA-SŪTRAS* : A COMPARATIVE STUDY

According to the *Mokṣadharmaparvan* of the *Mahābhārata*, the practice of *Japa* leads the reciter to higher and higher stages of religious and spiritual progress. *Japa* practised for its own sake and without the slightest taint of desire leads the *jāpaka* to the highest goal of self-realisation.

As religious and philosophic thought progressed and became deeper and more contemplative, it gradually freed itself from the encumbrances and shackles of sacrificial rites. This climate was also congenial to the growth of the Sāṁkhya ideas with their insistence on knowledge and of *yoga* with its existence on disciplining the mind. The *japa* of the Upaniṣadic *praṇava* was incorporated into *yoga*.

The Vedic sacrificial ritualistic tradition tried to meet the challenge from *yoga* by boosting *japa* as its rival and by incorporating in the *japa* discipline the various elements associated with the *yoga*. No wonder the description of the *jāpaka* with which the *Mahābhārata* text concludes, makes the *jāpaka*, equal to the *yogin* from the point of final achievement.

—*ABORI* Vol. XLIV Pts. 1-4, 1963, issued 1964, pp. 63-74

Bhatt, S. R.

A NEW APPROACH TO THE PHILOSOPHY OF RĀMĀNUJA

The object of this article is to show that all the doctrines that Rāmānuja has accepted and advocated can be accounted for without any reference to the *Pañcarātra* and the works of the Ālvārs, and that the Pañcarātra doctrines said to be accepted by Rāmānuja, are not at all present or even alluded to, in his works. It has often been said and taken for granted that Rāmānuja was essentially and substantially influenced by the Pañcarātra Saṁhitās and the works of the Ālvārs, and was very much inspired by them. But it is interesting and important to note that in none of his works, except once in *Śrī-bhāṣya*, Rāmānuja quotes four couplets from the huge stock of one and the half crore of the verses in which,

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according to the tradition, the *āgama* literature consists. Nor are any of the characteristic doctrines of this system even hinted at. Further, nowhere does he confess himself a *Pāñcarātra*. We can trace every doctrine and dogma of his philosophy and theology to the Upaniṣads, *Brahma-sūtras*, *Gītā*, *Mahābhārata* and *Viṣṇu-purāṇa*. The whole theology of Rāmānuja, which somehow resembles Pañcarātra theology, has been derived from the works enumerated above. Some scholars allege the influence of the *Bhāgavata-purāṇa* on Rāmānuja, but this is far from truth. Śaṅkara also more than once refers to the opinion of 'another commentator' of the *sūtras*, whom Śaṅkara's commentators identify as Bodhāyana whom Rāmānuja expressly follows.

The Absolute of Śaṅkara, it is said, does not come out into the open on the field of human experience, but the God of Rāmānuja is not a passive Absolute who looks down upon us from the height of heaven, but joins us in the experiences of our concrete life, shares our ends and works for our uplift. For Rāmānuja, the reality is a unity, not bare undifferentiated, but that which contains, and admits of differences which are all real. The ultimate Reality is *Cidacidviśiṣṭeśvaraḥ*, i. e., God qualified by matter and spirits. Though equally real, matter and spirits depend on God and constitute His body. Unlike the *advaita*, the creation, according to Rāmānuja, is a real act of God, as real as God Himself. Rāmānuja repudiates the *māyāvāda* and accepts *satkāryavāda* and *brahmapariṇāmavāda*. The cosmic evolution in Rāmānuja is not an emanation, as in the *Pañcarātra*, but it is an effect of self-transformation of *Prakṛti* energised by Brahman.

The individual soul continues to exist even in the state of release. Release is not a quiet absorption or disappearance in, and identity with, Brahman. It is similarity with Brahman.

The *bhakti* in Rāmānuja, unlike the *Pāñcarātra* and Ālvārs, is not an exuberance of feeling or a fervent glow of emotion. It is, as Rāmānuja emphatically maintains, the same as the *upāsanā* of the Upaniṣads. It is essentially rational, meditative and a serene contemplation of God. It is a misgiving of the scholars to maintain that Rāmānuja has accepted and advocated the doctrine of *prapatti*, a central dogma of the Pañcarātra and Ālvārs, as a means independent of and superior to *bhakti*.

—*IPC* Vol. IX No. 1, March 1964, pp. 28-32

Bhattacharyya, D.

FINAL EMANCIPATION OF ADVAITA VEDĀNTA

According to the Advaitist, emancipation is valid only within the realm of ignorance, but is a jargon in the *pāramārthika* level. Emancipation

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is of one who is already emancipated, for the individual self is *Brahman* itself, and bondage is the result of ignorance.

The Vedāntist does not agree with Royce who believes that the Absolute is both one and many, that the variety of the world is not illusory and that in the ultimate communion of the individual with the Absolute, the individual is not lost in the Absolute. Royce is not thoroughly Advaitic in spirit.

All orthodox schools of Indian philosophy agree with the fundamental Advaitic point that in liberation we do not create anything but realize our real nature.

The Buddhist also holds that *nirvāṇa* is the absolute and unconditioned blissful state.

There is a seeming difference between the Advaitist and Śrī Aurobindo. While the former teaches us to spurn the world as illusory and *mithyā*, the latter believes that it is the very destiny of man to be Divinized. But Aurobindo believes that to the Creator creation is a *līlā*. To a strict logical assessment, Aurobindo's philosophy is a form of Advaitism.

According to the Advaitist though action cannot be directed to the realisation of *mokṣa*, it may help us to ward off the impediments on the way to the rise of knowledge. *Nitya* as well as *kāmya karmas* are simply of indirect use to *mokṣa*, which is an *anubhava* and cannot come out of action.

The final modification of *antaḥkaraṇa* destroying the world-illusion destroys itself too, because both are relative and also occupy the same locus. Supreme *mokṣa* is beyond all *upādhis* and it cannot harbour any variety within itself. There is no real antagonism between the *jīvanmukti* and *videhamukti*. The difference between the *jīvanmuktivāda* and *videhamuktivāda*, however, is that according to the former, the enlightened need not abide by the spiritual discipline, while, according to the latter, he must do so.

—*CR* Vol. 169 No. 2, November 1963, pp. 233-66

Bhattacharya, Tarapada

THE SĀṂKHYA AND GOD

We cannot perceive God; nor is there a proof of His existence. So far the Sāṁkhya philosophers, and Śaṅkarācārya agree, but while the latter cites *Śruti* in support of a belief in God, Sāṁkhyadarśana (V. 12)

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disproves God when it speaks of this world to be a creation of *pradhāna*, *i.e.*, *Prakṛti*.

The Vedāntic view that *Brahma* is the cause of the world is not acceptable to the Sāṁkhya system on the ground that the former is sentient and pure, while the latter is insentient and impure and, therefore, one cannot be the cause or effect of the other.

To those who say that God is the Creator, since human action is baffled (*Nyāyasūtra*, IV. 1. 19), the Sāṁkhya reply is that our actions determine what we shall have.

And yet if God is supposed to preside over our actions, He should be doing so for His own benefit. Then He would be degenerated into an earthly being. Uddyotakara explains *Vātsyāyana-bhāṣya* (*Nyāya-darśana*, IV. 1. 21) by saying that God favours the actions of men. To this the Sāṁkhya reply is that God may not be doing anything for achieving a personal end, yet when He functions as a giver of fruit, He must have some attachment for doing so. In this case also, He ceases to be God. This looks like a repudiation of the theistic position adopted by the Pātañjala system also.

In the Sāṁkhya system, God is not required in the scheme of creation. It is the unintelligent evolute Nature which creates the bodies of the enjoyment and liberation of the soul. To Śaṁkara's argument that unintelligent Nature cannot create without the superintendence of one intelligent, the Sāṁkhya answer is that the unintelligent milk acts for the sustenance of the calf; likewise acts *pradhāna* for the liberation of the soul.

The soul by nature is liberated; so it does not require God to liberate it.

—*CR* Vol. 169 No. 2, November 1963, pp. 227-32

Bose, A. C.

THE CONCEPT OF *SAṀJÑĀNA* (CONCORD) IN THE VEDAS

Saṁjñāna means not only the knowledge (*jñāna*) but the loving unity, the concord, produced by such knowledge. Such unity differs from uniformity by affording the individual the opportunity for free, and at the same time, cooperative self-expression.

The *devas* can have *Saṁjñāna*, concord among themselves, because they have a fundamental point of unity, *viz.*, their divinity. They are manifestations of the relative plane, in terms of attribute and value, of the attributeless Absolute spoken of in the Veda in the neuter gender and singular number, as *ekam*, the one *akṣaram*, the eternal.

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The following exhortation in *Ṛgveda* (X. 191) is meant for the members of a state. It desires them to have, among other aspects of *Saṁjñāna*, common deliberation (*mantra*) and a common political assembly (*samiti*) : 'May your counsel be common. Your assembly common'.

The Veda wants *saṁjñāna*, concord, not only with members of one's own state, but also with foreigners living in other states. The basis of unity here is found in 'the divine spirit' (*daivyam manaḥ*) within man, which is repudiated when man fails to unite with man. The Veda points out that to establish *Saṁjñāna* with foreigners will mean the elimination of war and prevention of great loss of life.

Thus more than three thousand years ago, the Veda discovered the way to prevent war and the loss of life caused by it. In 'the divine spirit' (*daivyam manaḥ*) in man, is the rallying point for the unity of men. It is this innate divinity of man that the Vedānta philosophy preaches and which Svāmi Vivekānanda proclaimed to the whole world in our times.

—*PB* Vol. LXIX No. 5, May 1964, pp. 231–34

Budhananda, Swami

JESUS CHRIST AND VEDĀNTA

Chirst is one of the most shining exemplifiers of Vedānta in his teachings. In his life, we find fulfilment of the three aspects of Vedānta : (1) Although we do not have any record of the spiritual disciplines practised by Christ, yet we find that when he insisted on being baptized by John, he was anxious to practise discipline. We also know that he fasted for forty days. (2) He had attained self-regeneration, as he had developed the power to conquer all temptations. (3) He also had attained the state of complete self-immolation for the sake of God and man. This is evident from the fact that he willingly sacrificed himself for the sake of creation.

In teachings of Chirst, there are three aspects which conform to the basic principles of Vedānta : (1) He teaches that God exists and loves both good and bad and is ready to reclaim the fallen. We find in his teachings (a) God as extra-cosmic, (b) as intra-cosmic and (c) creation within God. Of these the first is the dualistic, the second, qualified non-dualistic and the third, the non-dualistic concept. These are very close to the views about God found in Vedānta. (2) A person who recognizes God tries to rise Godward. (3) Like the Upaniṣads, Christ says 'The Kingdom of God is within you,' which means that the soul and God are identical. A man has to lift up his soul so that he can know the truth and be free. For Christ as for Vedānta, sin is a product of ignorance or *avidyā* which is to be avoided. Like the principle of detached action propounded in the *Gītā*, the teachings of Christ also lay great emphasis on the welfare of the people

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as a spiritual discipline. He used to say 'Thou must love thy neighbour as thyself'. According to Christ, any service done to the needy is the service unto God. So is the view of the *Gītā*.

Thus for a Hindu, Vedānta vibrates in the teachings of Christ. Some narrow-minded Christians have expressed their concern about the popularity of Vedānta in America. They see in Vedānta a powerful opponent of Christianity, but they are poor Christians who want to limit Christ to the frame of their narrow understanding. For a Vedāntin, that too nurtured in the Rāma-Kṛṣṇa tradition, Christ is one of the finest exemplifiers of Vedānta. No power can drive away Vedānta and Christ's own power is its proof.

—*VK* Vol. L No. 8, December 1963, pp. 470–77

Burch, George Bosworth

SEVEN-VALUED LOGIC IN JAIN PHILOSOPHY

The key-word which represents the central concept of the Jain seven-valued logic is *syāt*. Correctly interpreted, *syāt* is not a form of *as* and does not mean *may be*, but is an indeclinable adverb meaning *in some aspect* or *somehow*. It is the erroneous interpretation of this word which makes Jain philosophy to be a sort of skepticism. There is no skepticism in Jain philosophy, but there is no thorough-going relativism: whatever is asserted is asserted with reservation. The complete truth-value formula, according to Jain logic, is as follows :

(1) Somehow it is (*syāt asti*); (2) somehow it is not (*syāt nāsti*); (3) somehow it is indeterminate (*syāt avaktavyaḥ*); (4) somehow it is and is not (*syāt asti nāsti*); (5) somehow it is and is indeterminate (*syāt nāsti avaktavyaḥ;* (6) somehow it is not and is indeterminate (*syāt nāsti avaktavyaḥ* and (7) somehow it is and is not and is indeterminate (*syāt asti nāsti avaktavyaḥ*).

All the seven modes are *sakaladeśa* (*i.e.*, considering an entity as a whole) and *vikaladeśa* (*i. e.*, considering an entity in parts) depending on whether we desire to speak about the whole thing, or about one attribute of the thing.

Contrary to non-dualist Vedānta, Jainism can be summarised by the phrase 'Yes, yes'. Error consists in asserting that any statement is absolutely true. The seven-valued logic is not logic in the sense of a system of rules for inference. Its intention is to provide an abstract scheme for formulating the results of philosophical or other inquiry. In metaphysics, a notable application of Jain logic is found in the neo-Vedāntic philosophy of K. C. Bhattacharya; the physics has it in the formulation of optical phenomenon and the theory of matter, particularly in nuclear physics.

—*IPQ* Vol. IV No. 1, February 1964, pp. 68-93

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Chaudhuri, D. Roma

AN OBJECTION AGAINST *BRAHMA-KĀRAṆA-VĀDA*

Dealing with the objections against the *Brahma-kāraṇa-vāda*, the Vedāntins argue that the cause and the effect are one and the same *vastu* or *dravya*, object or substance. Whatever be their differences in other respects, like forms and functions, their identity in essence cannot be denied in any way, whatsoever.

Thus, if Brahman be taken to be the cause of the world, it has also to be admitted at the same time that the world, the effect, is Brahman in essence. If that be so, what does it really matter if the world be *acetana* or non-sentient ? In that case, *acetanatva* is only a form, a quality or external appearance of the world and nothing more. It is only in form, in its external appearance that the world is impure (*aśuddha*), imperfect (apūrṇa), etc.; in its real essence, it is sentient (*ajaḍa*), pure (*śuddha*) and perfect (*pūrṇa*), like its cause, the Brahman, there being no difference between the two in the ultimate analysis.

—*PB* Vol. 69 No. 2, February 1964, p. 58

Chaudhuri, Roma

BRAHMA-JĪVA-JAGAT RELATION : A UNIQUE THEORY

The Advaita Vedānta and the other Vedāntic monotheistic theories have all their own difficulties of which the *Viśeṣādvaita-vāda* of Śrīpati offers an ingenious solution. Śrīpati's is a Śaiva School of Vedānta and his commentary on the *Brahma-sūtra* is called *Śrīkara-bhāṣya*.

Like other *Bhedābhedavādins*, Śrīpati too tries his level best to support logically the co-existence of *bheda* and *abheda*, though his theory is not at all a *Bhedābheda* theory in its ordinarily accepted sense of a coexistence of *bheda* and *abheda*. According to him, the *baddha-jīva* is wholly different from Brahman; while the *muktajīva* is wholly identical with Brahman. This is a unique view in the history of Vedānta philosophy, since the Vedānta view of Reality is entirely a static one. But it is full of contradictions : (1) It goes against the very scientific, logical and psychological theory of manifestation, with no gain at all. (2) How can one of the two absolutely opposed entities be transformed into the other ? (3) If Brahman is all pervasive, how can the universe be non-Brahman ? (4) An *anitya mokṣa* cannot be the *summum bonum* and a plurality of *Vibhu* souls is unthinkable.

—*VK* Vol. LI No. 1, May 1964, pp. 55-60

Copeland, E. Luther

FOUR LECTURES ON THE ACADEMIC DISCIPLINE OF COMPARATIVE RELIGION

Comparative religion is the objective study of religion from various sources, such as philology and history. So it tries to become one of the

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humanistic sciences. It is actually the second stage of a trilogy of studies within the 'science of religion', with history of religion and philosophy of religion for the other two stages.

The commercial, imperialistic and missionary expansion of Western peoples and the flowering of the scientific spirit and method were mainly the two aspects of 19th century life that helped the growth of comparative religion. The immediate impulse, however, came from the field of comparative philology of which Max Müller was the first great scholar.

Comparative religion developed in three stages : (i) Max Müller's Mythology which emancipated comparative religion from Christian theology. (ii) In this stage, evaluation was replaced by description, (iii) The third stage showed three aims : (1) the aim at an integrated outlook, (2) the desire to probe deeply into the meaning of religious experience and (3) the reassertion of the validity of the metaphysical questions.

A student of comparative religion must be a religious man with some experiences of his own. He must hold in abeyance his apologetic motive, if he has any.

The author contends that comparative religion is a valid part of liberal education. Educated people, therefore, must have some knowledge of the religions of their own countries.

Comparative religion 'helps and enhances the appreciation of our own faiths'. It leads a student to vital religious experiences of his own. It also serves the cause of theology and apologetics by comparison with other religions.

Bha. Vol. VII Pts. 1-2, 1963-64, pp. 82-104

Dandekar, R, N.

MAN IN HINDU THOUGHT

The essential self in man is indeed of the nature of pure self-consciousness. Man realises his essential self in an ecstatic and mystic state where the only experience is that of pure bliss.

The author then discusses some of the important characteristics of Hindu thought, *viz.*, rebirth, *mokṣa*, *karma*, *saṁskāra*, etc.

The practical side of Hindu ethics is then treated at the end and the author says that the general practical ethics of the Hindus is much the same as that of the most of the civilised peoples. Truth (*satya*), non-voilence

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(*ahiṁsā*), sacrifice (*yajña*) and renunciation are not merely passive virtues, but they represent active social morality in Hindu parlance.

—*ABORI* Vol. XLIII Pts. 1–4, 1962, issued 1963, pp. 1–57

Das, P. K.

LĪLĀ AS THE CREATION OF LOVE

According to the Upaniṣads, Brahman is a living reality with a creative urge, and according to the Vedānta, creation is a sport or pastime to Brahman, who cannot desist from it, for it is the spontaneous over-flow of his nature. Man was intended by his Creator to be the central figure destined to unite in love with Him as his Beloved. God gave man a fraction of His own nature of consciousness and bliss. This gift of bliss is but an aspect of the love of God for man. 'The fundamental truth of the religion of love is that the relation of the finite with the Infinite is one of joy, that is, of love.'

This conception of reciprocity of love is the corner-stone of the *Vaiṣṇava* religion, which is a religion of love and according to which God will continue to wait endlessly, as the individual soul will proceed from state to state, from birth to birth. This is the *līlā* of God.

—*VBQ* Vol. XXIX No. 1, 1963–64, pp. 62–75

De Smet, R. V.

KAṆĀDA'S TEACHING ON KNOWLEDGE

According to Kaṇāda, knowledge results from the presence of *ātman* to the external objects by means of the external senses, properly focussed by the internal sense *manas*. The *sannikarṣa* which gives rise to the knowledge is a conjunction and not an inherence-relationship. *Vidyā* is obtained when all the factors of cognition are unimpeded and work in smooth co-operation. *Avidyā* is faulty or defective knowledge. 'Doubt' is uncertain knowledge. *Smṛti* is not a new knowing, but only past knowledge reassumed and refreshed. From the standpoint of immediacy, knowledge is two-fold : *pratyakṣa* and *anumāna* or *laiṅgika jñāna*. In the eyes of Kaṇāda, the testimony, even of *Śruti*, requires validation. A detailed study of Kaṇāda's theory of knowledge show that it is the product of very accurate thinking and perhaps centuries of ratiocinations and disputations among the *Paṇḍitas* of the Vaiśeṣika School. It is based upon a robust cosmology and is developed from a scientific outlook which avoids both the pitfalls of Vedic theology dear to the Vedāntins and the niceties and formal refinements of the Naiyāyikas. It is far from being perfect and it is difficult to remove

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it from the thick growth of accretions with which the commentators have covered it in the hope of reconciling it with the tenets of later Schools.

—*IA* (*Third series*) Vol. I No. 1, January 1964, pp. 13-30

Desai, S. G.

DEVELOPMENT OF THE CONCEPT OF WORSHIP

The Vedic seers offered their prayers which served as the worship of the many deities which were natural phenomena deified and raised to that high position. The priests gradually built a cult of sacrifice into which the general masses could not have a direct entry. The reaction to this resulted into the practice of Yoga and the *Mānasa-pūjā*. It was the inability of the masses to grasp the unqualified Brahman that gave rise to the idea of qualified Brahman and then it was superimposed with various forms and these forms were named as gods. The devotees, while worshipping the personal god started superimposing the acts of his daily life on the idol of the god he worshipped. Thus the worship of the sixteen *upacāras* might have been introduced. The *Tantras* brought in the method of a sense of security and wonder-working character of *mantras* or *yantras*. Then came in the new phase of *Bhaktimārga* and the method of worship known as '*Japa*'. The followers of Yoga adhered to strict mental discipline. Mental concentration became one of the methods of worship in the Yoga and the *Sannyāsa* path.

—*JYI* Vol. IX No. 7, February 1964, pp. 105-8

Dimock Jr., Edward C.

DOCTRINE AND PRACTICE AMONG THE VAIṢṆAVAS OF BENGAL

In this article, the author has dealt with the subject under four heads: (1) historical sketch, (2) the concept of *Bhakti*, the relationship of man to God, (3) the concept of *Bhakti*, the relationship of man to man and (4) the expression of *Bhakti*, literary symbolism.

Under the first head, he has outlined the growth and development of the Vaiṣṇavism of Bengal, which derives from the tradition of the *Bhāgavata*. This movement received the impetus from Caitanya. He was not himself a theologian or a writer, but he deputed eminent theologians and philosophers to go to Vṛndāvana and establish there an *āśrama* for the Vaiṣṇavas. These theologians are the six Gosvāmins : Rūpa, Sanātana, Jīva, Gopāla Bhaṭṭa, Raghunātha Bhaṭṭa and Raghunātha Dāsa. They composed standard works on the doctrines of the sect. After the death of Caitanya, his followers in Bengal split up into two groups led by Nityānanda and Advaitācārya, respectively, the former believing in casteless order and the latter sticking to casteism. The Gosvāmins of

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Vṛndāvana, reflecting both devotion and intellect, were too much cut off, both by geography and inclination, from the life-blood of the Vaiṣṇava movement in Bengal. This explains the decay of the movement in the 18th century.

Under the second head, the author has discussed some doctrinal postulates of the Vaiṣṇavism of Bengal, especially that relating to *Bhakti.*

Under the third heading, the author has shown that the Bengal Vaiṣṇavas follow the liberal outlook of the *Bhāgavata-purāṇa* in the matter of caste. Caitanya approved positively of breaking down caste-barriers and shocked his Brahmin followers by embracing the Śūdra, Rāmānanda Ray. Among the Gosvāmins of Vṛndāvana, at least three of the six leaders were non-Brahmins; one was definitely a Kāyastha and two, Rūpa and Sanātana, even though originally Brahmins, had certainly lost by working for the Muslims. The followers of Nityānanda also denounced caste. According to a tradition, this teacher allowed some thousands of Buddhist monks and nuns, presumably *Tāntrikas*, into the Vaiṣṇava fold. However, Advaitācārya supported the system of caste.

Under the last head, the author has traced the impact of the doctrines of the Vaiṣṇavism of Bengal on literary development. He has analysed the concept of *Parakīyā* and commented upon its various interpretations in the literary circles of the sect. He has also pointed out many parallelisms between the compositions of this sect and the writings of Christian saints.

—*HR* Vol. III No. 1, Summer 1963, pp. 106-27

Gopani, A. S.

HERETICS OF JAINISM

A brief account of the following seven heretics of Jainism, who were highly intellectual and differed from the established principles of Jainism in one or two points only, is given below :—

(1) Jamālī who started the theory of *Bahurata;* (2) Tiṣyagupta who preached *Antyapradeśatva*; (3) Ārya Āṣāḍhācārya who propounded the theory of *Avyakta;* (4) Ārya Aśvamitra who styled the novel theory of *Kṣaṇikakṣayavāda;* (5) Ārya Gaṅgācārya who enunciated the theory of *Dvaikriyās*, which went against the Jaina view of one experience at a point of time; (6) Rohagupta who invented the theory of *Trairāśikas* and believed in Jīva, Ajīva, and No-jīva; (7) Goṣṭhā-Māhila who preached that the *Kārmic* particle stuck to the upper surface of the soul and did not get intertwined with every *pradeśa* in it.

—*BV* Vols. XX-XXI *(Munshi Indological Felicitation Volume)*, issued January 1963, pp. 205-10

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Gouchhwal, Balbir Singh

MORAL RELIGION OF KANT AND *KARMAYOGA* OF THE *GĪTĀ*

According to Kant, an action is truly human, and for that matter truly moral, if it is the result of the self-legislating authority of the self itself. Thus looked at, morality is a practical discipline of self-determination, self-fulfilment and self-realisation. Nowhere perhaps could this view of Kant find itself more faithfully represented than in the *Gītā*'s *karmayoga* which is defined as that practical philosophy of life whereby the human soul, by gradually liberating itself from desires and passions, can lead to the fullest consummation of its truth. For Kant and the Gītā, it stands for the essence of the self which, when viewed from the moral point of view, is itself the law of Goodness, and every act of self-determination acts as an occasion for greater degrees of its perfection, so that ultimately it discovers itself as such. Had the soul been inherently bereft of such a capability, we would have been condemned strangers to what the hedonists call altruistic conduct, and would have never appreciated the manifestation of goodness even in those actions which conduce to the happiness of others, but run counter to our best interests and intentions.

In the event of its fullest consummation, the self discovers itself as 'absolute pleasure', much the same way as, on the showing of Kant and the *Gītā*, the self finds itself as absolute Goodness or the Moral law. According to the *Gītā* and Kant, both, the unity of the End and the Means presupposes belief in the intrinsic worth of one's self as the only law of action.

It is argued that we must subject our will to the divine commands in order to please God. But the conception of God which ascribes to Him simply desire of glory and dominion, might and vengeance is repugnant to the moral consciousness of man. For Kant and the *Gītā*, belief in the absolute goodness of the self and our determination to realise it as such are phenomena characteristic of the moral life which owes its *raison d'etre* to, and proceeds from, the inherent opposition of the life of sensibility to the innate power of the self, of the Non-ego to the Ego, as Fichte said, of the Matter to the Form, as Aristotle taught, of *Prakṛti* to the *Puruṣa*, as the Sāṁkhya held, or of Māyā to the Ātman, as Śaṁkara pointed out.

There is some point of minute difference between the *Gītā* and Kant. For the *Gītā*, the attainment of the final goal is accompanied by the unique experience of bliss which is the flower and fruit of the consciencious efforts made by it. It is on this point that Kant stumbles, and we regret his stumbling, not because he breaks off from the *Gītā* for a while, but because the autonomy of the self, on which stands the fine

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edifice of his moral religion, loses all its meaning. Although Kant himself is not sure as to the exact nature of this enjoyment, we can safely infer that it is the very essence of the perfect self, pursued only by those who have been completely disillusioned by the unsatisfactory nature of pleasure afforded by sensuous desires. But the moral law of itself does not promise any happiness. What Kant, therefore, failed to consider is the fact that, if virtue and happiness are not connected with each other either logically or by way of causal relation, bringing in of God, where there is no such necessity, would be directly opposed to the basic tenet of his moral faith.

The highest aim of life, according to Kant and the *Gītā*, consists in that state on the attainment of which we transcend the realm of deed and consequence and fully withdraw into the perfection of our law. Similarities between the two are so strikingly close and significant that no serious student of the comparative thought can afford to ignore them as mere accidental. The writer is led to hazard the conjecture that Kant, like Schopenhauer, must have found, in the Indian philosophical perspective, the real solution to the mystery and meaning of human life.

—*IPC* Vol. IX No. 1, March 1964, pp. 1-14

Gouchhwal, Balbir Singh

THE GOOD IN THE PRABHĀKARA SCHOOL OF PŪRVA MĪMĀṂSĀ

Accepting God as the mark and measure of all human actions, as is generally accepted in Hindu thought, not only deprives morality of an independent status, but also binds its validity to the condition of our belief in the existence of God. It is this traditional line of reasoning that is sought to be vigorously challenged by Prabhākara who asserted that such an outlook ultimately amounted to no more than denial to the self of its inherent right of determination of action by means of its own law. It is, then, hardly any surprise to find Jaimini, the author of the *Sūtras* of Pūrva-mīmāṁsā, pointing out that God would certainly be guilty of cruelty and partiality, if he rewarded and punished men.

Prabhākara holds that goodness in its consummation is synonymous with the very law of essential selfhood. He believes that the Vedas claim their *raison d'etre* because of the fact that they are the embodiments of this law which is set forth in the form of unconditional duties. Their status and authority being *sui generis*, they alone are competent to reveal to man the knowledge of a particular kind which is otherwise unattainable to him. It is not merely recognition of a Vedic injunction that constitutes a duty for us ; what is necessary for it to become a duty is the fact that it should be consciously willed as such. Thus, a Vedic command becomes one's duty

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only when it is appropriated by one's self as its own law of action and manifested in the determination of one's will.

Prabhākara makes a clear-cut distinction between the conditional duties (*kāmya-karma*) and the unconditional ones (*nitya-naimittika-karma*) and thereby seeks to show that whereas in the conduct determined by the former, there is purpose alone, it is in the conduct, as determined by the latter, that there are both purpose and determination. In being thus prompted by some desire, which has its source in the lower self, the agent's true self does not find itself represented in the action, with the inevitable consequence that its own law remains thoroughly neutral (*udāsīna*). Hence, in the sphere of morality proper, it is not what ends we seek, but rather the way in which we seek them, that really matters. All the Vedic commands, according to Prabhākara, are binding on all of us in so far as they embody the law of our essential being, and any action that does not represent this law as its motive cannot be ranked as strictly moral. Prabhākara asserts that, in every command of duty, there is the idea of an object to be accomplished through the voluntary activity (*anuṣṭheya*). On the realisation of this end, which is embodied in the unconditional duties as enjoined by the Vedas, the self discovers its inner life, an ideal that came later on to be called *mokṣa*, which was taken to mean the self's attaining its identity with *Brahman* in the Advaita-Vedānta of Śaṁkara. As such, it is definitely wrong to suggest that, since *dharma*, recognised as the highest human value by Prabhākara, admits of no purpose to be subserved, the concept of *mokṣa* came to be substituted for it later in order to remove this defect in his system.

The author concludes that we must give Prabhākara the rare credit of having propounded an ethics independently of the traditional belief in God as the end of all human actions. In this shift of emphasis from God to the autonomous and free agency of the self, this end becomes the realisation of the self itself.

—*Ph.Q* Vol. XXXVI No. 4, January 1964, pp. 217-24

Gupta, Anima Sen

ĪŚVARAKṚṢṆA AND VIJÑĀNABHIKṢU ON RELATION BETWEEN THE WORLD AND THE WORLD-CAUSE

In the opinion of Īśvarakṛṣṇa, the relation between *puruṣa* and *prakṛti* is beginningless and it is a mere folly to make an attempt to find out the ultimate cause. Vijñānabhikṣu, on the other hand, considers God to be the mover whose main task is to dissociate and associate *puruṣa* and *prakṛti*. He has formulated a theistic Sāṁkhya with a tendency towards *Nirguṇa Brahmavāda*. Īśvarakṛṣṇa is a thorough-going dualist. This is the point of distinction between the two Sāṁkhya theories.

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But Bhikṣu has introduced God as an *adhyakṣa* (for the purpose of uniting *puruṣa* and *prakṛti*). Īśvarakṛṣṇa has mentioned the *sannidhi* of *cit* and *prakṛti* as being the cause of creation. The latter would not have the independence of *prakṛti* impaired in any way, otherwise, there is ample scope for bringing *kārikā-sāṁkhya* very close to the Sāṁkhya of Vijñāna-bhikṣu.

—*VK* Vol. LI No. 1, May 1964, pp. 95–97

Harshanand, Swami

EVOLUTION OF THE CONCEPT OF GIFTS IN HINDUISM

The earliest reference to the concept of gifts is found in the *Ṛgveda* (I. CXXV. 6). But in the Upaniṣads and the *Gītā*, we find it in a more developed form. In the Upaniṣads, the word *dāna* is clearly mentioned. In the *Chāndogya Upaniṣad* (II. XXIII. 1), we find *dāna* classified as a *dharma-skandha*. *Dāna* here refers to the charity given outside the sacrificial hall.

In the *Gītā* (X. VI. 1), charity is classified as *daivī-sampat* or a characteristic of a person endowed with divine qualities. In XVII. 20-22, there are enunciated three types of gifts, *viz.*, *sāttvika*, *rājasika* and *tāmasika*.

But it is in the *Dharma-śāstras* that we find a detailed treatment of the subject of gifts. Material on gifts made available to us by the *Dharma-śāstras* can be grouped under the following convenient headings :

(1) Varieties of gifts, (2) six branches of gifts, (3) method of giving, (4) irrevocability of gifts, (5) invalid gifts and (6) some special gifts.

The concept of gifts, which has evolved by stages, finds its highest expression in Śrī Rāmakṛṣṇa and Svāmī Vivekānanda, who have raised the principle behind gifts to the status of a philosophy and a practical religion in one.

—*PB* Vol. 69 No. 5, May 1964, pp. 227-31

Huntington, Ronald M.

AVATĀRAS AND *YOGAS* : AN ESSAY IN PURĀṆIC COSMOLOGY

The concept of *avatāra* received its greatest development and virtually all the essential facets of its present meaning at the hands of the Purāṇic writers. The term *avatāra* is symbolic of the passage from unconditioned to conditioned, from infinite to finite, from eternity to the temporal sphere. Huntington supports Aurobindo's theory that the *avatāra* is one who comes to open the way for humanity to a higher consciousness. From this perspec-

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tive, the *avatāra* cannot be judged by human standards of power and morality. The sole criterion to judge an *avatāra* is appropriateness to the specific situation at hand.

The *avatāra* concept, as commonly understood at present, refers to a group of ten incarnations of Viṣṇu, though it is probable that a tradition prior to that of ten *avatāras* may have included only seven. A somewhat later development is the expansion of the number of *avatāras* beyond ten in order to give a place to other presumed manifestations of the divine. Lastly, the number of *avatāras* was finally fixed at ten and their identity agreed upon as evidenced by the *Agni* and the *Varāha Purāṇas* as also by a Mahābalipuram inscription of the 8th century A. D.

In the earlier accounts, the *Matsya*, *Kūrma* and *Varāha avatāras* are regarded as manifestations of Brahma. It is not possible to trace fully the process of the assimilation of these legends into the scheme of the *avatāras* of Viṣṇu, the negligible role of Brahma as an object of popular worship as contrasted with the tremendous growth of Vaiṣṇavism supplying only a partial answer.

Viṣṇu alone of all the Hindu deities is credited with the *avatāras*, probably because in the Hindu Trinity of gods based on the processes of creation, preservation and destruction, the central role of sustainer is assigned to Viṣṇu.

After recounting the myths of the *daśāvatāras*, the author points out that the *daivāsuram* motif is an important key to the cosmological interpretation of the *avatāra* concept.

The myths of the *daśāvatāras* taken collectively exhibit an evolutionary pattern. The *Matsya*, *Kūrma* and *Varāha avatāras* represent the emergence of life into dry land from the all-encompassing waters. *Narasiṁha* symbolises the emergence of nascent humanity from strictly animal nature. In the small, physically undeveloped *Vāmana*, the animal nature can be completely transcended. Paraśurāma continues the evolutionary pattern by representing the full potential of human physical strength channeled to a single purpose by the power of will, while Rāmacandra is the incarnation of moral strength and represents the human ideal, judged by every canon of ethical conduct. The meeting between Paraśurāma and Rāmacandra resulting in the retirement of the former is intended to show the superiority of moral strength over physical prowess, however well-controlled the latter may be. Conscious of his identity with the divine beyond good and evil, Kṛṣna represents that transcendental knowledge which comes only from intuitive awareness, *vidyā*. There is no Purāṇic evidence to support any assertion that the *Buddhāvatāra* is a further step in this evolutionary process. However, if the Buddha's teachings are compared with the

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teachings of Kṛṣṇa as found in the Purāṇas, a striking contrast is immediately evident. *Kalki*, the future *avatāra*, will certainly represent invincible power, and the white colour with which he is associated may be taken not only as a symbol of purity, but also of fullness or plentitude, since it contains all other colours.

—*Pur.* Vol. VI No. 1, January 1964, pp. 7-39

Ihara, Shoren
BRAHMASIDDHI AND *ŚLOKAVĀRTIKA*

Brahmasiddhi of Maṇḍanamiśra is one of the most important works on the Vedānta, and it represents another stream of *Advaita* apart from Śaṁkara. The question, from where the stream of *Advaita* represented by Maṇḍana in *Brahmasiddhi* comes, cannot be definitely answered.

The author points that Advaita of Maṇḍana must have been intimately connected with the Vedānta-theory refuted in the *Ślokavārtika* of Kumārila. Commenting on the Vedānta-theory of *Ślokavārtika*, its commentator Sucaritamiśra describes the theory of Maṇḍana, which shows that the Vedānta-theory refuted in the *Ślokavārtika* must have some connections with the Vedānta-theory of Maṇḍana.

Secondly, the objections of Kumārila against this Vedānta theory are refuted in the *Brahmasiddhi*. That also gives an impression that Maṇḍana tries to defend the same Vedānta-theory which is refuted by the *Ślokavārtika*.

From these references, we may safely conclude that the *Advaita* of Maṇḍana is closely connected with, or comes from, the Vedānta theory refuted in the *Ślokavārtika* of Kumārila.

—*JIBS* Vol. XI No. 2, March 1963, pp. 44-47

Iyer, M. K. Venkatarama
DARWIN, ALEXANDER, AUROBINDO AND ŚAṄKARA ON EVOLUTION

Evolution is movement from a lower to a higher stage of development. It is a process by which the unmanifest becomes manifest, the implicit explicit, and the potential actual. The credit of applying the concept of evolution to the entire kingdom of living beings goes to Charles Darwin. In his book *The Origin of Species*, Darwin attempted a systematic and scientific explanation of the development of the various species of living beings from out of the tiniest cell. But Darwin does not explain how mind, consciousness, freedom and the higher values cherished by human beings take shape.

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In his book *Space, Time and Deity*, Alexander seeks to explain the emergence of these new entities by his theory of 'patterns of organization'. He maintains that when any two constituents are combined and organized according to a certain pattern, a new entity with unsuspected qualities and functions emerges. The atom, for example, is a great deal more than the sum of the protons and electrons which go to make it up. At each level, new qualities and functions emerge as the result of the 'pattern of organization'. At a higher level in the hierarchy, mind arises with new functions like conscious awareness, thinking, feeling, willing and so forth.

There is a sentient principle imbedded in matter which provides the urge and the direction for the movement. This is the substance of the criticism which Śaṅkara has made against the Sāṅkhya theory. It applies *mutatis mutandis* to modern theories of evolution also. Thus it is clear that the spirit is never a product or evolute of matter, though housed in it. If it were an outcome of matter, it could not reveal the latter. Conscioūsness, therefore, is something quite distinct from matter, though it may require the aid of the latter for its manifestation.

But Śrī Aurobindo thinks otherwise. In his view, the relationship between matter and spirit is inseparable and, at no stage, can the latter extricate itself from the grip of the former. At all times, matter is an indispensable aid for spirit to manifest itself. Spirit without matter is as unthinkable and illusory as matter without form. The relationship between matter and spirit is not, therefore, adventitious, but organic and vital, according to Śrī Aurobindo. It is inseparable, because the latter has not somehow found lodgement in the former, but has grown out of it. Nature grows into life, life into mind, mind into consciousness and consciousness into freedom, immortality, bliss and so forth. It is a continuous chain without any missing link. The only difference between nature and Brahman will be in respect of the degree of manifestation. When life, consciousness and so forth are unmanifest, Śrī Aurobindo calls it nature, and when they become fully manifest, he calles it Brahman.

—*PB* Vol. 69 No. 3, March 1964, pp. 103-8

Iyer, M. K. Venkatarama

JĪVANMUKTI—THE CASE FOR AND AGAINST IT

The doctrine of *Jīvanmukti* has the support of *śruti*, *yukti* and *anubhava*. The Upaniṣads declare that a man can become *jīvanmukta* while he is alive, if he attains right knowledge and succeeds in overpowering his desires. The *Bhagavadgītā* also asserts that those whose minds are set on equality have even here overcome their being.

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The conception stands to reason, because the body with its organs, internal and external, is the fittest instrument for acquiring spiritual merit in the shape of *Bhakti*, *Jñāna* and *Vairāgya*.

According to a passage in the *Muṇḍaka Upaniṣad*, if *prārabdha* comes to an end with the advent of right knowledge, the body falls immediately and there is no question of *jīvanmukti* and, from the stand-point of reason, it is argued that the rise of knowledge either burns up all varieties of *karma* or none at all. In reply, it is pointed out that after right knowledge *prārabdha* dies only in the sense that the sense of ownership is gone, that the *sañcita karma* is a mere potentiality, which does not actualise after right knowledge and that *āgāmī karma* also dies in the same sense in which *prārabdha* dies.

—*VK.* Vol. LI No. 1, May 1964, pp. 153-58

Iyer, M. K. Venkatarama
YĀJÑAVALKYA'S INSTRUCTION TO EMPEROR JANAKA

While imparting instructions to Emperor Janaka, Yājñavalkya dealt with the *Ātman* as the ultimate source of light which is extra-corporeal. In itself, *Ātman* is self-revealing and being mere witness of objective experience, it remains unattached to the objects of experience.

Yājñavalkya dwells on the doctrine of transmigration and concludes that what transmigrates is not the Self, but the subtle body only. Desires which rule the mind at the time of death determine the place and other circumstances of the next birth. When *jīva* attains desirelessness through meticulous performance of *nitya-karmas*, practice of concentration, devotion to God and pursuit of Vedāntic knowledge, it attains liberation. But this object may necessitate a number of births to attain it. Yājñavalkya vividly propounds his doctrine of liberation and recommends cultivation of discipline and pursuit of knowledge as the surest means of attaining it.

—*VK* Vol. XLIX No. 11, March 1963, pp. 469-74;
Vol. L No. 2, March 1963, pp. 63-68;
No. 7, November 1963, pp. 433-37

Jordens, J.
JUNG AND *YOGA*

Jung's approach is purely psychological: he deals with empiric psychic reality, builds up a theory of psychic reality and evolves a method of psychic therapeutics. *Yoga*, on the other hand, is a practice of mysticism, complemented by a metaphysical theory.

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What both Jung and *Yoga* in fact aim at is to penetrate into psychic life beyond the limits of the ego. Both are looking for a consciousness which is different from 'normal consciousness', a psychic reality and content that lies 'beyond', or 'beneath', or 'within', the ego. The content of 'the world within' discovered by the *yogin* is similar to the collective unconscious of Jung. The *yogin*, in meditation, descends beyond the ego into a world of cosmic dimensions, into the essence of the cosmos itself; and the world of the collective unconscious that comes up, according to Jung, when the ego-function is dormant, has similar conscious dimensions. For Jung the contact with the collective unconscious inflates the personality in a way similar to the Casmicization of *Yoga*. The same subjective elements appear in both : transcendence of the ego, cosmic expansion, coincidence of opposites, sense of immortality, feeling of deification and possession of superhuman powers.

But integration alone is acceptable to Jung. He could not understand and appreciate the final stage of *yogic samādhi*.

—*JIAP* Vol. III Nos. 1-2, 1964, pp. 1-21

Kostyuchenko, V. S.

PHILOSOPHSKIE VZGLYADI AUROBINDO GHOSH (PHILOSOPHICAL VIEWS OF AUROBINDO GHOSH)

The article contains an analysis of the world outlook of one of the most eminent representatives of modern Indian Philosophy. It exposes the falsification of the philosophical heritage of Ghosh on the part of modern American and West European bourgeois historians of philosophy who place, in the foreground, the reactionary religious form in which Ghosh's social ideas were cloaked, and ignore or distort these ideas.

As an ideologist of Indian national bourgeois, Ghosh criticises some of the traditional, religious and philosophical concepts of the Middle Ages. Exposure of mediaeval theological prejudices, assertion of real life on the earth, development of science and enlightenment constitute, in his opinion, the greatest merit of the modern period. At the same time, he is sharply opposed to materialism, seeing in the specific modernization of ancient Indian idealistic teaching, the Vedānta, an essential condition for solving the social contradictions of the society of his time. Seeing to adapt the Vedānta to contemporary conditions, Ghosh elaborates a number of interesting dialectical ideas, while retaining, in general, the positions of metaphysical idealism.

Deep contradictions also permeate Ghosh's social view. On the one hand, he entertains some progressive ideas; he is opposed to the feudal caste

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system, he upholds the right of nations to independent development, criticizes the colonialist policy of the imperialist countries and emphasizes the significance of the October Revolution of 1917, for the anti-imperialist struggle conducted by the peoples of the East. On the other hand, he endeavours to counterpose to scientific socialism the 'spiritual' ideal of conciliation of classes. Acknowledging the Yoga as a means of reforming society and changing human nature, Ghosh lapses into mysticism, and in the last period of his activity drifts away almost entirely from social life. In the end, religious and idealistic elements in Ghosh's teaching led him into a peculiar ideological impasse.

—*NAA* No. 3, 1963, pp. 81-88

Kulkarni, Chidambar
ANUBHĀVA MAṆṬAPA

The Liṅgāyats belong to the Vīra Śaiva sect, and are the followers of Basava, a minister of Kalacuri king Bijjala in the 12th century. His assembly of devotees was called *Anubhāva Maṇṭapa.* One of the chief aims of the assembly was to democratise religion and free it from fetters of ritualism and visionary theoretism.

The distinguishing feature of the Liṅgāyat religion is that every follower must always have the *liṅga* on his body; he must worship no other god. The Liṅgāyat religion is not identical with Vīra Šaivism, but is a part of it.

Allama Prabhu was the greatest man in the assembly and was considered as a *guru* by Basava. The dialogue between Allama and Mahādeviyakka is the best portion of the proceedings of the *Maṇṭapa.* Allama says that *liṅga* is the symbol of good conduct, and *guru* that of knowledge. The discussions cover all aspects of reality, the philosophy being similar to that of Śaṁkara. There is no word against *varṇāśrama* system. They emphasise only on three rituals : *dīkṣā,* marriage and funeral. *Dīkṣā* is initiation of the child by *guru;* marriage is a simple affair and funeral consists of the burial of the dead in a sitting posture, fully dressed. Fire is not used in any of these rituals.

The teachings of Basava and the *śaraṇas* (devotees) become meaningful if we study them against the background of the social and religious conditions of the times. The mission of Basava and Allama was to redeem Śaivism from the lonely state in which it was dragged by *Tāntric* rites and to reform the people. Many tribal people were civilized by the Liṅgāyat saints.

Thus the emergence of the Liṅgāyat sect is not the manifestation of a sharp reaction to Brāhmanism, as it is claimed by some. It was

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evolved out of *Tāntric* cults, and was characterised by a noble purpose and pure devotion. It was not, however, a democratization of religion and philosophy.

– *BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 8-24

Lewis, L. J.
FICHTE AND ŚAṀKARA

Fichte agreed with Śaṁkara in regarding consciousness as the fundamental fact which neither needs to be proved nor can be proved and which furnishes the ground of all proof. But, while Fichte believed that, since 'the Absolute by no means directly enters our consciousness', it is necessary to acquire proof of it through deduction, Śaṁkara was certain that the Absolute can be known directly in the *turīya* state and, therefore, found no such reasoning needful. Since Śaṁkara ascribed absolute consciousness to Brahman and insisted that empirical consciousness is actually absolute consciousness, unaware of its true nature, he claimed that it is possible to become absolutely conscious by abstracting the Ātman from relativety. Fichte, on the contrary, did not make absolute consciousness an integral part of his philosophy, and, instead of deriving empirical consciousness from it, he held the latter to be the result of the apparent limitation of the absolute Ego. Fichte saw no reason to regard Nature as anything but thought, while Śaṁkara stated that the world, although misinterpreted by us, is no other than Brahman. Thus there are fundamental divergences in the systems of Fichte and Śaṁkara notwithstanding the similarity of their subjective and monistic idealisms.

—*PEW* Vol. XII No. 4, January 1963, pp. 301–9

Litman, A. D.
PHILOSOPHICAL VIEW OF RABINDRANATH TAGORE

In his theoretical interpretation of the problem of Being, Tagore not infrequently comes near to ideas of subjective – idealistic order. He says the world is such as we perceive it. But on the whole, he stands on the positions of objective – idealism, declaring God to be the primary reality and attributing to him the function of world-creation. Such a point of view in Tagore goes beyond the framework of pantheism. It has nothing in common with the pantheism of Bruno or Spinoza. Tagore develops essentially the non-pantheistic ideas of the Upaniṣads.

In the examples of conception of Being, existence of Space and Time, and the question of objective signs of truth may be seen deep contradiction in the philosophical views of Tagore. These contradictory conditions, social influences and historical traditions had moulded

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the psychological development of the different classes and strata of the Indian society at the end of the 19th and the beginning of the 20th centuries.

Unlike Bergson, Tagore looks on the sensory, emotional-aesthetic perception as a decisive medium of comprehending the world and holds that the manifestation of the infinite in the finite is revealed to us, above all, through the arts, especially through music.

All contradictions and conflicts, according to Tagore, should be reconciled and harmoniously balanced. Tagore did not see any way to reconcile the opposition in social life and the dialectics of real life.

Tagore's mystical ideas of unity of the personal 'I' with world-soul and similar ideas are in no way connected with mysterious intercourse with spirits and such other principles of extreme obscurantism lying at the foundation of theosophy.

In his world outlook we find reflected the specific features inherent in the Indian national movement in the period preceding the upsurge of mass national freedom struggles which began in India, as in the East as a whole, under the influence of the Great October Socialist Revolution.

A flaming humanist, a passionate champion of enlightenment, a singer of science and reason, Tagore valiantly spoke against the dope of religious fanaticism, superstitions and prejudices. He set his philosophical views on the basis of abstract, idealistic ancient Indian philosophy.

—*VBQ* Vol. XXVIII No. 4, 1963-64, pp. 301-56

Mahalanobis, D. S.

A NEW LIGHT ON PLATO

Plato's metaphysics is essentially an exposition of the Sāṁkhya system. The 'great and small' is Plato's designation for *prakṛti*. The manifested world traced, in the Sāṁkhya, to an unmanifested ground, *prakṛti* which is conceived as formless, undifferentiated, limitless and ubiquitous, indestructible and undecaying, ungrounded and uncontrolled, without beginning and without end. But this unity is a mere abstraction; it is, in reality, an undifferentiated, manifold, indeterminate and infinite continuum of infinitesimal reals. These reals — *sattva*, *rajas* and *tamas*, *i.e.*, essence, energy and inertia — forming a trinity, are the inseparable adjunct 'triune'. The unlimitedness of *prakṛti* can only be brought into limitation, into form, by the *puruṣa*, the Absolute, the One.

Thus the 'One', the *puruṣa*, is the element of limit, is the formal cause in a Number. Hence Plato could justly enunciate on the authority of Sāṁkhya that the Forms have as constituents, "the One and 'the great and small'."

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Forms, according to Aristotle's exposition of Plato, are called Numbers. The form-stuff, however, has to evolve through different stages to be material objects. At each stage, a matter constituent called *tanmātrā* is incorporated, till the final stuff results. These *tanmātrās* are Plato's mathematical proportions in each and every object.

Plato's indebtedness to Indian Philosophy is profound. None can deny that his doctrine reveals a remarkable grasp of the Indian systems.

Tradition has it that Plato's travels took him, among other places, to Egypt, Sicily, Italy, Judea and India.

—*MR* Vol. CXIV No. 2, August 1963, pp. 140-43

Malkani, G. R.

ONTOLOGICAL REFLECTIONS FROM NON-BEING TO BEING

Things come into being, stay for a while, and then pass away. Some may question whether they stay at all. In pure change nothing stays. But even so, 'to be created' is tantamount to saying that something achieves a kind of being. Another way of saying the same thing is that in all process, there is a moment of fulfilment or static satisfaction that stays. All is not mere or sheer mobility. Mobility achieves ends or goals, which are essentially static as far as they go. We see that something, that is not there, comes out of something that is there. That is only possible when there is an underlying unity between the two : and then the unity must continue unchanged through the transition.

As a matter of fact, nothing really arises from being; it merely appears so. Things arise from being, stay in being and go back to being, without being literally contained in it. What is literally contained in being is the negation of those things. We define an illusory object as 'something that appears in a locus where its negation is contained in all the three times, past, present and future'. The same is the case here. Being is pure and eternal. The whole cosmos illusorily appears in it.

Philosophers have denied unqualified being altogether. They have taken things as they appear and built a whole view of reality on that basis. All things change. They have generalised this fact into the statement—anything that is born must die. Others have gone a step farther. Birth and death are not two different events which follow each other in time. They are only two ways of viewing the same thing. The birth of one entity coincides with the death of another. Thus birth is death and *vice versa*. There are philosophers who go a step farther still. They contend that the moment a thing is born, it ceases to be, so that nothing is that thing even for a moment, and that both birth and death are mere

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deceptions practised by our senses and our understanding. The ultimate truth is *śūnya* or nothingness. But this nothingness, that has nothing to do with mere negation, that underlies all things born, that is itself unborn and eternal, cannot be distinguished from pure being of our description. The problem arises about the knowledge of that being. If we can solve this problem through our direct intuition of the 'I', we shall have reached the very ideal of knowledge for all philosophers. This truth derives nothing from any temporal circumstance or any other relation. Time can play no tricks with it or wrap it up in a mystery. It refuses to be mystified. It is self-evident as the sun. Only we must cultivate the eye to see it and see it rightly for what it is.

Now with regard to the nature of reality, the things are dynamic, not static. They are always changing or creating something new. We have only a series of discrete and disconnected entities succeeding each other and divided from each other by what can only be called an empty interval of time. We may substitute the concept of process for the concept of discrete substances and unless there is an unchanging ground of reality through the changing moments of process, we are presented with successive entities which are known only for their differences. How can the latter be really continuous? To achieve real continuity under the surface of known differences, two courses are open to us, we must either accept a real identity of the effect with the cause, or alternatively get at a transcendent reality which underlies the difference of the cause and the effect. Both these alternatives reduce the differences to an illusory appearance only. Nothing really happens. It merely so appears; and this appearance is no part of reality. Is it not illusory in character ?

Any explanation regarding the nature of truth must meet the following requirements : (1) There must be an ultimate course of activity beyond which it is not possible to go. This source must be itself uncaused and self-existent. It must be truly what we call a First Cause. (2) The First Cause must be outside the temporal series and so timeless. (3) What is in time must bear some necessary relation to it, so that the temporal series cannot be realized without this relation. (4) The relation must not in any way affect the timeless First Cause or make any difference to it. The only relation that answers this requirement is the relation of false identity. (5) We must have an example of a First Cause of this description in our own experience. This is the volitional experience. It is the pattern of all creativity anywhere. We, so to say, attribute creativity to a spiritual substance that does nothing and creates nothing.

Let us analyse volitional experience where we can best find it. The self of man, signified by the use of the term 'I', may be taken to be 'spirit' *par excellence*. There is the spurious mental 'I' which takes the 'I-form' (*ahaṁkāra*). That changes from act to act. But behind it is the

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real 'I', an uninterrupted and continuing intelligence, which reveals all changes in the mind within us. But this intelligence does not create in fact and in truth. It only appears to do so.

Hindu Absolutism of the Advaitic type is thus distinct from all other forms of Absolutism. The latter trace the cosmos to the ultimate spiritual reality in terms of such concepts as ejection, projection, self-externalisation, transformation, emanation, etc. All these concepts are bound to fail, because they drag the ultimate spiritual reality to the plane of relativity or the plane of temporal change and modification. Creation must leave the Spirit unaffected; and only an illusory creation can do that. This is the Advaitic way.

A spiritual reality, such as our own self, can be both immutable and dynamic at the same time. It can remain what it is, a permanent entity, and yet initiate an action. All changes and movements take place in the mind; and it is this mind that is an open book to introspection or psychological study. The pure spirit or intelligence, the immortal reality that informs the mind and constitutes its invisible ground, is no kind of object and it can tolerate no secular gaze, the gaze of the sense-ridden intellect. It can only be intuited by the pure and cultivated intellect divested of its outward-looking tendency. This transcendent spirit becomes an actor in a derived sense through the error of identification. It is in this illusory sense that we can say that the non-acting spirit acts and that it is by its nature dynamic.

Our analysis of common volitional experience can now be transferred to the cosmic plane. The concept of a Creator-God is an explanatory concept. It does not explain literally or in the sense that the cosmos can be formally or substantivelly traced to its ultimate spiritual source. It explains, as all illusions are explained,—they are annulled in the reality, and have no reality of their own. The cosmos is only illusorily created. It has neither independence nor any reality of its own.

God is pure spirit. Pure spirit cannot act of itself. It can only act when joined to a sort of body, an adjunct or *upādhi*. This gives it a mixed or personal character. Every person is spirit mixed with non-spirit. God is thus the Super-person or the transcendent person. His *upādhi* (limiting adjunct) is the cosmic power of *māyā*. Therefore, the creation is illusory creation. Nothing real is ever created. If we could rise above the human and look at things from the stand-point of the pure spirit that God essentially is, nothing is ever created and there is no creation (*ajātavāda*).

In conclusion, it may be said that there is only one ultimate person in all persons, and He is called by various names. We prefer to call Him Brahman or Ātman. He suffers from no limitations of personality. He is

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the One without a second. There is no other. The cosmos and all that goes with it is only an illusory appearance in Him.

—*Ph.Q* Vol. XXXVI No. 4, January 1964, pp. 235-44

McEvilly, Wayne
KANT, HEIDEGGER AND THE UPANIṢADS

The discussion on the essence of Being in the dialogue of Śvetaketu and his father in the *Chāndogya Upaniṣad* (VI, 12) is in conformity with the remark of Kant in his *Critique of Pure Reason* that if 'appearances are not taken for more than they actually are, they must have grounds which are not appearances'. There is also a coincidence between the philosophy underlying the aforesaid Upaniṣadic dialogue and the thought of Heidegger.

—*PEW* Vol. XII No. 4, January 1963, pp. 311-17

Mulachandra, Pranesa
BHĀRATĪYA SĀDHANĀ MEN *BHAIRAVASAṀPRADĀYA* (THE *BHAIRAVA SAMPRADĀYA* IN INDIAN PHILOSOPHY)

The origin of the Bhairava worship in Rajasthan can be traced back to the *Ṛgveda*, particularly to the hymns addressed to Rudra. Both White and Black forms of Rudra are worshipped in Rajasthan. The worship of Kāpālika Śiva developed in the time of the *Mahābhārata*. In the Purāṇas, Śiva also appears as one fond of erotic sports. The Pāśupata Śaivas are referred to in the Kādaṁbarī of Bāṇa. In the 12th century A. D., even the kings were much influenced by the Bhairavas. The story of Paramāra Jagadeva is a good illustration to testify this fact. At present, only *pratīka-upāsanā* is in vogue. There are many Bhairavas who are popular on account of some particular place or name. A study of all such Bhairavas, no doubt, would be interesting.

—*Sod. Pat.* Vol. XV No. 1, January 1964, pp. 14-22

Murti, K. Saccidananda
GUHYA SATTĀVĀDA : EKA MANANA (MYSTICISM—A HYPOTHESIS)

The Absolute Reality in an unborn, uncreated, indestructible and eternal truth, by realising which all the evils—helplessness, disappointment and death—are conquered. It is mysterious, because it is not presented to us as a datum, nor is there any necessity for 'cognising' it, once we have had an unmistakable direct apprehension of it. Nevertheless, it is an object of contemplation.

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This eternal reality is of the nature of *ānanda*, which we can realise only by self-surrender.

To think of the ultimate reality only as transcendental would be imposing a limitation on it; and to call it only immanent would amount to describing the indescribable. To believe that it is at the same time transcendental and immanent would be the true synthesis.

—*DT* Vol. IX No. 4, October 1963, pp. 159-81

Nandimath, S. C.
ŚRĪ BASAVEŚVARA

The author gives the life-sketch of Śrī Basaveśvara and a summary of his teachings. His writings have been collected in a book form, *viz.*, *Vacanaśāstra.*

Śrī Basaveśvara was a sincere seeker after truth and could make sacrifices for what he believed to be the truth. His teachings centred around love of mankind and pity for the suffering of all living beings. In the course of history, very few have attempted to realise God in the midst of wealth and power.

—*JKU* Vol. VIII, 1964, pp. 209-24

Nandi, S. K.
THOUGHTS ON ANCIENT HINDU IDEAS OF REBIRTH

The *Bhagavadgītā* tells us that the thought, will or desire, which is extremely strong during life time, will become predominant at the time of death and will mould the inner nature of the dying man. This thought, will or desire has the power of selecting or attracting such conditions or environments as will help it in its way of manifestation in a new form—corresponding in some respects to the Law of Natural Selection.

The Vedāntists say that 'nothing is destroyed in the universe'. Our bodies may change, but powers, *karma*, *saṁskāras* or impressions and the materials which manufactured our bodies must remain in us in an unmanifested form and at some time or the other must be manifested in a kinetic or actual form. The soul is taken to be the centre of energies which require appropriate fields of expression. Re-incarnation implies both freedom and determinism. We cannot escape the consequences of the matrix of energies and compulsions which result from a long chain of embodiments. On the other hand, we are free to use the law to gain liberation. The doctrine of re-incarnation implies that each individual soul is potentially perfect and is gradually unfolding its powers and

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making them actual through the process of evolution. Therefore, neither God nor Satan is responsible for our good or evil action. At each birth, one will not begin from the very beginning, but will start from that point which one reaches before death, and will keep the thread of progress unbroken.

—*MR* Vol. CXIV No. 4, October 1963, pp. 292-94

Oberhammer, Gerhard

GEDANKEN ZUR HISTORISCHEN DARSTELLUNG INDISCHER LOGIK (THOUGHTS ON HISTORICAL PRESENTATION OF INDIAN LOGIC)

The Logic of the Indians also attracted the Europeans. In this article, the author discusses Bochensky's viewpoint of mathematical logic. Then the work of Stcherbatsky on the Buddhist logic is discussed in some detail.

The study of the textual criticism and text analysis is not yet advanced historically and philologically. Correct dating of the logicians is also a great desideratum. The course of development of thought in clear-cut periods and schools is totally absent. History of early Nyāya serves a good example in this connection. Important works of the modern School of Brāhmaṇic logic are not yet published and for published ones no translations and analyses are available so far. The duty of the Indologist is, therefore, to analyse systematically the history of development of Indian logic.

H. Scharfe has made a worthy contribution to the research of early Indian logic. This article was written while reviewing the same work. The author has praised Scharfe for his hard work, but has also offered some criticism of the same. It is not easy to study Patañjali's *Mahābhāṣya* on the basis of logical reflections, because the *Mahābhāṣya* is not a work of logic at all. Here are the weak points of Scharfe's work :

(a) It does not have much sense that Scharfe brings argumentation of Patañjali in a modern syllogical form. Secondly, the classification of Indian logic according to modern systematic viewpoints, as Scharfe has done, is not without complications.

(b) Scharfe forgot that the thought expressed through formulation should correspond with the historical form of the thought. An imaginary correspondence, without exact historical analysis, is not enough.

(c) Scharfe regards the *Mahābhāṣya* or the views contained therein as Patañjali's views in general, but they are of Patañjali's predecessors.

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(d) The author criticises the terms *anvayaḥ* and *vyatirekaḥ* as interpreted by Scharfe.

—*OLZ* Nos. 1–2, January–February 1964, pp. 5-18

Pandeya, Ramaji
GĪTĀ MEN SANNYĀSA AURA TYĀGA (SANNYĀSA AND TYĀGA IN THE *GĪTĀ*)

The *Gītā* is primarily an exposition of the *karma-yoga*. *Tyāga* is the state of an aspirant striving for perfection; *sannyāsa* is the attainment of perfection. *Tyāga* is complementary to *sannyāsa*, a means to that end. Without the background of the *karma-yoga*, it is impossible to attain *sannyāsa*. The essence of *tyāga* is action, while *sannyāsa* is essentially a mental disposition. In spite of being so clearly distinct, they are as close to each other as *jīvātman* and *paramātman*.

—*Pra.* Vol. IX No. 1, October 1963, pp. 276-79

Parthasarathy, K. E.
THE *JÑĀNĪ* IN THE *BHAGVADGĪTĀ*

According to the *Gītā*, the *jñānī* seeks God as the Life of his life and Love of his love and yearns for union with Him. His undertakings are all free from desire and thoughts of the world. God descends into his heart. He always meditates on God and repeats His name, and wishes the well-being of all without any discrimination. His religion is love and service. He is serene and indifferent to everything including treatment meted out to him. He is ever active, yet calm and quiet. He sees everything in God and God in everything.

A *jñānī* is thus an adept in all the three *yogas* and his infinite longing for the Infinite culminates in the mystic union of the finite and the Infinite. He is the most blessed and the happiest man and represents God in the form of man. He can transmit spirituality with a touch and convert degraded characters into saints.

—*AP* Vol. XXXIV No. 11, November 1963, pp. 493-96

Parthasarathy, K. E.
THE SOUL OF THE VEDĀNTA

The realisation of the Self in its three-fold aspect, *viz.*, *sat*, *cit* and *ānanda*, is the final goal of the pursuit of knowledge.

The Self is a centre of happiness. It is consciousness and self-luminous.

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The individual self is an *aṁśa* of the Self. This theory of Vedānta reconciles the extremes of idealism and realism and of monism and pluralism and it has the merit of satisfying the mataphysical, moral and mystical needs of life. The Vedānta emphasizes the importance of *ahaṁgraha* aspect in the devotion to the Self. The devotee must meditate on the Self as his own possession. The idea of Self, pure and undefiled, is to be found in every religion. The Vedānta recognises and realizes the inherent quality of every religious experience. It has, therefore, a justifiable claim to universality.

—*AP.* Vol. XXXV No. 3, March 1964, pp. 108-12

Pillai, K. Kothandapani

AN ANCIENT PHILOSOPHY OF LIFE

Even a cursory reading of the poem (No. 192) from Purananuru, one of the Sangam classics, reveals that here is a search for the truth of life and the ultimate aim of human existence. A study of the poem shows that as early as the 5th century B. C., the author of this work was aware of the theory of evolution and that the order of evolution of the five senses formulated in those ancient days is in perfect accord with the conclusions of modern Biology. Life is not considered as one of pleasures as did the Cārvākas, nor is it a round of miseries as most Schools of Indian thought consider. Truth lies between these two extremes. Misery is the child of these two extremes. Man is not a brute. He is endowed with a brain to reason out his way of life and a will for direct action and self-control. Death is nothing new, it is as old as the world itself and it is a necessary part of the scheme of evolution. The poet ascribes complete freedom of action or free will for man and casts on him the full responsibility for all his actions in this life. Man thus becomes the centre from whom all actions radiate and he has to shoulder full responsibility in every aspect of his life, moral or intellectual, social or political. The poet further says that all places are our own and all men, our kith and kin. Thus man's responsibility is for universal love and his freedom of action or free will should be directed to achieve this ultimate object. It can be seen from the Sangam classics that the ancient domestic life was so planned as to lead naturally to this universal human love. Here is a rational, empirical and ethical approach to the problems of life and the ultimate goal of human existence. This provides an abiding value to the individual effort in promoting human happiness and also satisfies the voice of the spirit.

—*JAU* Vol. XXV (*Humanities*), 1964, pp. 121-35

Rao, K. B. Ramakrishna

THE *GUṆAS* OF *PRAKṚTI* ACCORDING TO THE SĀṀKHYA PHILOSOPHY

The philosophy of Nature of the Sāṁkhya School is founded on the theory of *pariṇāma* (transformation) of the unmanifest *prakṛti* (primal

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Nature) into the manifest or the phenomenal world. The process of evolution is made possible by the three *guṇas* of *prakṛti*. The purpose of the paper is to enquire into the relationship of the *guṇas* with *prakṛti*. According to systematic Sāṁkhya, *guṇa* is a 'substance' as well as a 'quality', and these are inseperable from each other and *guṇa* is an 'ontological real'.

A general agreement prevails among thinkers—past and present—that the *guṇas* are not the adjectival qualities of *prakṛti*, but are the very 'constituents of *prakṛti*. The use of the words 'constituent' and 'component' imply the notion of 'a part and a whole', which is exactly the meaning we should avoid, when we consider the *guṇas* as forming *prakṛti*. *Prakṛti* is to be taken as being itself *sattva*, *rajas* and *tamas*.

The *guṇas* are the functional modes of *prakṛti*, the ways which *prakṛti* takes to manifest itself. They are not qualities, but have ontological significance. *Sattva*, *rajas* and *tamas* are the heterogenous modes of working, through which the *prakṛti* maintains itself as the object of a knowing subject.

When these 'forces' are in an equilibrium, we have what is known as the *avyakta* state of *prakṛti*. This is a state of *sāmyāvasthā*. This *sāmyāvasthā* should not be taken as based on equality with reference to space or quantity. The *Sāṁkhya-kārikā* contends that the *guṇas* in the *sāmyāvasthā* should be taken as mutually involving and not as isolated at any time. There is no possibility of conceiving the *guṇas* individually. The *sāmyāvasthā* is a condition wherein the system of forces is so well adjusted that there is no acceleration of forces towards any kind of manifestation.

According to the Sāṁkhya, the beginning of evolution—virtually the manifestation of the unmanifest *prakṛti*—is to be reckoned when the equilibrium of the *guṇas* in *sāmyāvasthā* is disturbed by the 'proximity' (*sannidhi*) of the *puruṣa—saṁyoga*. Proximity will cause one of the *guṇas* to predominate over the others, and consequent on the predominent *guṇa*, a relevant evolute manifests itself. But does predominence here mean quantitative predominence? But then, wherefrom will the extra quantity of *guṇa* be obtained? There is just one way of overcoming the difficulty. It may be possible to accept total quantity of *prakṛti*, but not the fixed quantitative equality of the three *guṇas* and to allow mutual transformation or convertability within the totality of *prakṛti*.

Prakṛti expresses itself in three forms : *sattva*, *rajas* and *tamas*. Not that the *guṇas* constitute *prakṛti* as its composite parts, but that they are : (1) the ontological ways in which *prakṛti* is realised and (2) the functional ways in which *prakṛti* moves or acts (*pravartate*).

The *guṇas* are actually forms of energy and the *Yuktidīpikā* very aptly describes them as *infra-subtle* forces. The phenomenal condition of *prakṛti*,

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that is, the disturbed state of the equilibrium of the *guṇas*, implies a varying proportion of these forces which go to make up the variety of the manifested world.

The Sāṁkhyas are evolutionalists and so the *guṇas* are rationally deduced from the *pariṇāmavāda*. According to them, substance is quality and quality is substance. To think of a manifestation of a bare quality or a bare substance without quality would be rationally difficult and so the *guṇas* are not only psychological qualities, but also physical characteristics.

—*PEW* Vol. XIII No. 1, April 1963, pp. 61-71

Rao, P. Nagaraja
ŚRĪ ŚAṄKARA: INDIA'S GREAT PHILOSOPHER

The rational religion of Advaita propounded by Śaṅkara is described as 'most probably the best that can be devised'. Śaṅkara was born at a time when the hedonic philosophy of the Mīmāṁsā was at its peak of popularity. Ascetics, on the other hand, preached torturing the self in order to know the truth. Śaṅkara, taking the Upaniṣadic view of oneness of the Spirit, gave a philosophy of the unity of existence, the fellowship of faiths and the dignity and divinity of man.

After describing the life and works of Śaṅkara, the author gives a *résumé* of his philosophy. His philosophic view is described as Absolute Idealism, where Absolute Brahman is said to be without attributes, inherent differences and duality. It cannot be described, but can be experienced in spiritual realization. Its existence is asserted by Śaṅkara on the authorities of scripture, experience and logic. The one appears as many and is not affected by the changing world which is an outcome of beginnings and indescribable *māyā*. There is an essential identity between jīva and Brahman, the realization of which can be achieved by the true knowledge of the Self. *Kāma* and *bhakti* are contributories to it. Therefore, for Śaṅkara, man is essentially divine and good. All men are equal.

—*VK* Vol. L No. 2, June 1963, pp. 58-62

Sahukar, Mani N.
THE IDEALS OF A *KARMA-YOGIN*

Firstly, the *Karma-yogin* had to understand that all works are to be done in a spirit of sacrifice without entertaining any hope of reward. Secondly, the *Karma-yogin* must feel that the Almighty is the doer and he, but an instrument. The highest ideal of the *yogin* of action is self-abnegating service. In the surrender to God, actions cease to have their *Karmic* reactions and one is free. The action of a *Karma-yogin* is action done in a state of *yoga* or union with God.

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Karma united with *Yoga* is the breath of that life which aspires to be one with the divine source. The purpose of the *Gītā* is to teach us a way out of bondage, and not merely to enjoin action.

—*BRIC* Vol. XV No. 3, March 1964, pp. 87-92

Sarkar, Amal

THE SYMBOLISM OF DURGĀ-IMAGE AND DURGĀ-*PŪJĀ*

The truest representation of Indian symbolism has perhaps been expressed in the image of Durgā or Devī. Durgā is the symbol of the primeaval energy. She is the mother of the world. She is again the symbol of unity. Her victory over Mahiṣāsura speaks for the aphorism- 'United we stand, divided we fall'.

The Devī is equally in all things, and that all things are in her, and besides her, there is nothing. She is the One Force, the fountain-head whence originally all had stemmed.

The primal energy is the totalization of all forces which have taken the forms of different gods.

The Devī is sometimes called Siṁha-vāhinī. It is the symbol of the destructive power of the Devī. Mahiṣāsura suggests forces of darkness, violence and ignorance—the key-note of Indian philosophy. Mahiṣāsura is the individual soul surrounded by ignorance, and by sacrificing his ego at the hands of the Devī, he gets his salvation. The allegorical concept of the Durgā-image has well been corroborated in the *Padma-purāṇa.*

It might be also that an animistic cult was later on modified by insertion of the Devī and thus there was the substitution of the Buffalo-Totem worship by a form of Goddess-worship. Durgā might have an early association with the vegitation cult. The *Nava-patrika* worship supports this view. The time chosen for the worship of Durgā is autumn which is associated with the reaping of the harvest. This suggests that in the beginning, the Devī was a Corn-Goddess. It is further supported by the names *Śākambharī* and *Annapūrṇā.* Her Mahiṣāsuramardinī form is a later development. She is worshipped by the *Śāktas* even today.

—*MR* Vol. CXIV No. 5, November 1963, pp. 360-62

Sarma, D. S.

BANDHA AND *MOKṢA* IN THE *BHAGAVADGĪTĀ*

The *Gītā* speaks of the three *guṇas* of *prakṛti* as the limiting conditions of the soul. *Tamas* represents the limiting conditions of the animal existence,

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rajas those of the mental life and *sattva* the limitations of the moral nature. The immortal soul finds itself imprisoned in this world in a body, and bound by fetters of flesh, mind and conscience.

As bondage is caused by the three *guṇas*, liberation means the overcoming of the *guṇas* by the soul, which does not mean the eradication of their powers, but only their control and their utilization for higher ends. The *Gītā* further says that a virtuous man should transcend his virtues, rise above a merely ethical level, get rid of the dualism inherent in ethical life, go above the pairs of opposites and thus qualify himself for *mokṣa*. True release from the limitation of the *guṇas* is to be obtained not by *yajña*, but by *Yoga*.

—*AP* Vol. XXXV No. 2, February 1964, pp. 59–62

Sastri, Rabindrakumar Siddhanta

HINDUISM AND CHRISTIANITY TEACH THE SAME THINGS

Some of the common teachings of the gospel of St. Mathew, on the one hand, and the different sacred books of the Hindus, on the other, are as follows :—

1. Resist no evil (*Manusaṁhitā*, 2.161).
2. Love your enemies and pray for those who persecute you. (*Mahābhārata*, *Anuśāsanaparva*, 144.34).
3. Enter into thine inner chamber and pray (*Manusaṁhitā*, 2.104).
4. Forgive men their trespasses (*Śāntiparva*, 163.8).
5. The heavenly Father feedeth all (*Bhāgavatam*, 11th. *Skandha*).
6. Do no cast pearls before swine (*Gītā*, 18.67).
7. Honour thy father and thy mother (*Manu*, 2.233).
8. Thou shalt not steal, kill or commit adultery (*Mahābhārata*, *Anuśāsanaparva*, 22.19, *Manu*, 11.58).
9. Blessed are the poor in Spirit (*Śāntiparva*, 176.7).
10. Blessed are the merciful and those who hunger and thirst for righteousness (*Śāntiparva*, 92.6, 163.9).
11. Blessed are the pure in heart they that have been persecuted for righteousness and reproached for my sake (*Manu*, 2.100, 10.12 and 21.62).

—*VK* Vol. L No. 11, March 1964, pp. 618–20

Sengupta, Anima

ETHICS OF THE SĀṀKHYA PHILOSOPHY

The real ethical problem of Sāṁkhya is the problem of freedom from pain and its attainment by discriminative knowledge. Nature has a ten-

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dency to recoil within itself. Liberation, therefore, is the natural end of the whole process of creation and is not something external.

The Sāṁkhya teaches that the world is not something to be despised or ignored. Without its support man cannot have the full taste of life eternal. But Sāṁkhya has not developed into a purely materialistic philosophy. It is an attempt to form a bridge between the two opposite creeds of materialism and idealism.

—*VK* Vol. L No. 11, March 1964, pp. 605–8

Sen-Gupta, Anima

VĀCASPATI AND VIJÑĀNABHIKṢU ON THE *BHOKTṚBHĀVA* OF *PURUṢA*

According to Vācaspati, due to *sannidhāna*, a reflection of consciousness is caught in the *buddhi*, by virtue of which all *buddhi-vṛttis* get apparently changed into conscionsness. This change gives rise to a sense of false identity between *puruṣa* and *buddhi*. It is this false appropriation that has been described as the *bhoktṛbhāva* of *puruṣa*.

Vijñānabhikṣu does not agree with Vācaspati and puts forth the theory of double-reflection between *puruṣa* and *buddhi*.

The author analises both the theories at length and comes to the conclusion that both of them are correct,

—*VK* Vol. L No. 6, October 1963, pp. 387–90

Sharma, Dhirendra

THE PARADOX OF NEGATIVE JUDGEMENT IN INDIAN LOGIC

If we take a negative proposition, 'it is not raining', it is true, but it does not correspond to reality in the same way as the affirmative proposition, 'it is raining', does. A true negative proposition describes a true situation and we must keep in mind that in the ultimate analysis, truth refers to reality, This leads to paradoxical situation: a negative proposition is true, truth refers to reality, and reality is admitted to be positive. The paradox lies in the negative judgement and its object. What is the object of the negative judgement ? Is it the positive thing or something negative, the absence of the (positive) thing ? Realist thinkers of Nyāya-Vaiśeṣika and the Bhāṭṭa-mīmāṁsā School, however, accept a negative reality to meet this paradox. According to them, non-existence of a jar on a table is a negative reality, as existence of jar is a positive reality. Thus the postulation of a negative reality provides an appropriate corresponding

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object for the negative cognition. But the very notion of such a reality is almost a contradiction in terms, negation, real, *i.e.*, non-X-X. The very definition of reality is at stake.

Now the question is: How can the paradox be solved without changing the positive character of reality? There is a way out of this difficulty. The Buddhist logicians and the Prabhākara-Mīmāṁsakas consider 'Negation' as purely an epistemological problem. According to this theory, the truth of a negative judgement consists of two cognitions: one is that of the bare *locus* (*bhūtala*) and the other is that of the object that is being cognised as absent. Thus, in the negative judgement, we reject the property of being present as belonging to the expected or suggested thing at a certain time and place. The 'reason' (*hetu*) is the non-perception of the thing (*dṛśyānupalabdhi*).

This standpoint of the Indian philosophers is similar to the view upheld by Bradley that 'every judgement, positive or negative, is, in the end, existential'. The difference between the two judgements is that whereas the former refers to reality directly, the latter refers to it only indirectly. We may conclude that the paradox of the negative judgement can be solved by explaining the positive factors involved in it. In this theory, we need not tamper with the definition of reality and thus omit the metaphysical difficulty. Affirmation corresponds to the cognition of the thing directly, whereas negation refers to the cognition of the thing indirectly. The process of negation is inferential and its domain is logical.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 111–14

Sharma, Ramamurti

PRAŚNOPANIṢAD KE CHHE PRAŚNA AURA UNAKE UTTARA (THE SIX QUESTIONS OF *PRAŚNOPANIṢAD* AND THEIR ANSWERS)

1. From what has this variate world come out?

Ans. It has come out of the original trio: *Jīva-mithuna*, *pañcabhūta* and *prāṇa*.

2. How many powers protect the creation and how many illumine it? Who is superior among them?

Ans. *Prakāśa*, *vāyu*, *agni*, *jala*, *pṛthvī*, *vāṇī*, *manas*, *cakṣu* and *śrotra* are all divine powers, but *prāṇa* is superior to all of them.

3. Whence has this *prāṇa* originated? How does it enter this body? What are its forms and how does it get established?

Ans. *Prāṇa* has its origin in the *Ātman*. It enters the self through a mental act and gets established there. Vyāna, etc., are its various forms.

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4. Who sleeps in this *Puruṣa*? Who wakes? Who dreams? Who enjoys *sukha*? In whom does all this rest?

Ans. The *vijñāna-puruṣa* sleeps. It is he who dreams and enjoys *sukha* when he is not dreaming. It is he who wakes.

5. Where do those people go who meditate on *Om* all through their lives?

Ans. They attain the *para* and *apara Brahman*.

6. Who is the sixteen-fold *Puruṣa*?

Ans. It is the *Puruṣa* who resides in the internal body and who creates, one after the other, *prāṇa*, *śraddhā*, *ākāśa*, *vāyu*, *jyoti*, *jala*, *pṛthvī indriya*, *manas*, *anna*, *vīrya*, *tapas*, *mantra*, *karma*, *loka* and *nāma*.

—*Gav.* Vol. I No. 1, June 1964, pp. 101-4

Shastri, Hiravallabh

SĀṂKHYA DARŚANA (PHILOSOPHY OF SĀṂKHYA)

The word 'Sāṁkhya' is derived from the root *khyā* with the addition of the prefix *sam*. It means metaphysics as well as arithmetic. Sāṁkhya is that philosophy which clearly distinguishes between the soul and the nature, the conscious and the unconscious. This sense is found in the reference to this philosophy in the Śāntiparva of the *Mahābhārata* and the *Matsyapurāṇa*, but in the *Gītā*, as interpreted by the thinkers of the Advaita philosophy, the word Sāṁkhya is used in the Yogic sense, meaning *tattvajñāna*, *sannyāsa*, *puruṣatattva* and the like.

—*Pra.* Vol. IX No. 1, October 1963, pp. 182-84

Singh, Ram Lal

ŚAṂKARA AND BRADLEY

Both Śaṁkara and Bradley are absolutists. Bradley's aim is purely intellectual, and philosophy for him is an intellectual diet. Philosophy of Śaṁkara is not only a thinking consideration of things, but pre-eminently a spiritual discipline whose aim is not simply to promote our intellectual enrichment, but our essential spirituality. The 'appearance' of Bradley is analogous to the *māyā* of Śaṁkara. The Absolute of Bradley is a matter of inference and logical demonstration. Appearances in Bradley imply Absolute in which their self-discrepancy, imperfection and limitation are all removed and reconciled. Bradley's Absolute is beyond all *pramāṇas*. Bradley's immediacy is the immediacy of objective things and Śaṁkara's immediacy is not that of things, but that of ultimate knower. An immediate knowledge of things is completely ruled out by Śaṁkara. The relation

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of appearance to reality in Bradley is mutual and reciprocal, but in Śaṁkara it is one-sided. Appearance cannot exist both in Śaṁkara and Bradley apart from reality, but reality in Śaṁkara can stand even independent of the appearances. The degrees of truth and reality in the philosophy of Bradley is a Hegelian legacy which he consciously accepted. In the philosophy of Śaṁkara there is nothing like the degrees of truth and unreality.

Thus the differences between Śaṁkara and Bradley are more vital and central and their similarity is only facial and superficial. There is no chance of Śaṁkara being a Bradleian, but Bradley admits of being a Śaṁkarite, if some of the vital facts of his philosophy are subjected to an Advaitic correction or emendation.

—*UB* Vol. X No. 2, August 1963, pp. 49-61

Sogani, Kamal Chand

THE CONCEPT OF *AVIDYĀ* AND THE CHARACTERISTICS OF THE CONVERTED AND PERVERTED SOULS ACCORDING TO THE UPANIṢADS, THE *GĪTĀ* AND JAINISM

There is an intermediatory something which compels one to cling to the creature comforts and earthy pleasures, and offers a great resistance to the realisation of the sublime end. Confronted with this recognition, we cannot deny that there exists a principle known as *avidyā, mithyātva, ajñāna*, commonly recognised by all the systems of Indian philosophy, though with different interpretations due to their diverse metaphysical outlooks.

The *Chāndogya Upaniṣad* recognises that there exists an obstruction which prevents a man from realising the *Ātman*, inspite of its being present in his heart. According to the *Bhagavad Gītā*, the three modes born of *Prakṛti* bind the imperishable dweller in the body. On account of the identification of the self with these *guṇas*, one forgets the true nature of the spirit which transcends them, hence becomes the victim of transmigration. Jainism views the identification of not-self with the self as the main cause of worldly existence. What distinguishes the position of the Jainas from the Upaniṣads and the *Bhagavad Gītā* is that the Jaina does not speak that the plurality is ostensible, but regards plurality as ontologically certain. Only the self should refuse to be seduced by it. Thus inspite of recognising the beginningless *avidyā* as the root cause of *saṁsāra*, the implications differ. For the former, plurality constitutes *avidyā*, but for the latter, it is the confusion of self and not-self, of *Jīva* and *Pudgala*.

It can be noted that a point of difference between Jainism on the one hand and Upaniṣads on the other is that according to Jainism, the soul is not all-pervading.

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The *Gītā* and Jainism, both point out that the wise regard the self as constituted of knowledge and faith, and as being supersensuous, a great objectivity, eternal, stable, independent and pure. By knowing this, he destroys the knot of delusion. He is not perturbed by the vicissitudes and destructions of the worldly object; but, according to Jainism, he never sees the self as dwelling in all things.

—*IPC* Vol. IX No. 1, March 1964, pp. 33-36

Srinivasachari, P. N.

THE PURE ADVAITA OF SVĀMĪ VIVEKĀNANDA

Following the Kantian division of reason into pure reason and practical reason, Svāmī Vivekānanda calls theoretic investigation of religion as pure Advaita. According to him, the Upaniṣadic problem was : Is reality material, living, psychical, rational or spiritual ?

According to the mechanical theory, the universe is produced, sustained and altered by atoms and electrons. This is the first principle of materialism and the Cārvāka cult. This theory, however, fails to explain life and consciousness and the irreducible experience of individuality.

According to the biological theory, reality is a living process involving subjective selection, self-preservation and persistence. This theory does not explain how the physical becomes neutral and then psychical. The content of experience is not exhausted by the category of life.

According to the psychological theory, reality is a living conscious process. It is *manomaya.* But psychology without the psyche is inconceivable. The discontinuity between matter, life and consciousness is not bridged over. This theory too does not exhaust the content of reality.

According to the rational theory, the real is rational. It is *vijñānamaya* and reason is the only authority in the pursuit of truth. Riddles of reality are not solved by rationalism. Pure reason lands us finally into scepticism and agnosticism. Reason without the aid of revelation cannot furnish the motive for religion.

If pure reason is to be supplemented by intuition, reality becomes *ānandamaya.* Intuition addresses itself to the work of God. It is the instinct for the Absolute.

The *Quran* claims to be the direct dictation of the deity; but Islam does not emphasise the moral and redemptive influence of religion. It reveals the glory of God and not His grace. It inspires awe, not love.

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Christianty is the record of the prophetic vision of the Jews fulfilled in the personality of Jesus as the divine messenger of the Kingdom of God, which is a supernatural process as well as a moral transformation. God is not merely omnipotent and omnipresent, but He is also our Father in Heaven. Fatherhood is an external relation and the theory of eternal damnation does not fit in with the idea of God as Love.

Physics, Biology and Psychology of materialism deal with the phenomena given in sense-perception. Buddhism is a system of inference. Mohammedanism and Christianity are built upon authority and tradition. But Vedānta is a criticism of all the *pramāṇas* and assigns a place and function to each of them. Scripture deals with prior self-evident truths, but sense perception too is undeniable. Reason mediates between the two and interprets the one in terms of the other.

Interpretation and practice of the truths of scripture have given rise to three Schools of thought, namely, dualism, qualified monism and monism. Dualism between the finite and the infinite fails to satisfy the hunger of the soul for communion with the Absolute. The *Viśiṣṭādvaita* theory of *līlā* is neither convincing nor consoling. Besides, to humanise the Absolute is as unthinkable as to infinitise man.

According to the Advaita theory, reality is *sat*, *cit* and *ānanda*. These three terms connote the same thing. *Īśvara* and *jīva* are mutually exclusive; but from the point of view of *being*, they are one. The statement of this contradiction is called *māyā*. It is a confession of mystery.

The Advaita exhausts the content of the Infinite. Reality swoons in matter, sleeps in the life of the plant, dreams in the consciousness of the animal and wakes in reason. Vedānta allows for every variation of thought or worship. The Vedāntin may pray in the Mosque of the Mohammedans, worship before the Fire of the Zoroastrians and kneel before the Cross of the Christians.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 31-47

Srivastava, Suryaprasad

BHĀRATĪYA DARŚANA MEN *PURUṢĀRTHA* KĀ PRATYAYA (THE CONCEPT OF *PURUṢĀRTHA* IN INDIAN PHILOSOPHY)

According to the *Agni-purāṇa*, *dharma*, *artha*, *kāma* and *mokṣa* are said to be the *puruṣārthas*. Later on, the *gosvāmins* of the Vaiṣṇava cult began to regard *bhakti* as the fifth *puruṣārtha*.

Kāma is his biological end, *artha* his economic end, *dharma* his social and moral end and *mokṣa* his spiritual end, which correspond to four

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stages of human life, *viz.*, *Brahmacarya*, *Gṛhasthāśrama*, *Vānaprasthāśrama* and *Sannyāsa*, respectively.

The prevalent social order was also connected with the theory of the four-fold end. The *Śūdravarṇa* was brought into existence for fulfilment of desires. The *Vaiśyavarṇa* was meant chiefly for maintaining an economic order in society. The *Kṣatriyas* were the protectors of *dharma* and for the *Brāhmaṇas*, the principal aim was prescribed to be striving for *mokṣa*.

The fifth end, *bhakti*, was preached mainly by the medieval saints and is important as a means and not as an end in itself.

Gav. Vol I No. 1, June 1964, pp. 13–17

Thornton, Edward

JUNGIAN PSYCHOLOGY AND THE VEDĀNTA

In his treatment of the psychologically and spiritually sick, Carl Jung found that the dream state (*Taijasa* as it is called in *Māṇḍūkyopaniṣad*) produced phenomena in the shape of dreams which had a compensatory nature opposite to that of the waking state (*Vaiśvānara*). According to Jung, the psyche is the totality of all conscious and unconscious processes. He ascertained two things, *viz.*, (1) that the human psyche possesses an autochthonous religious function and (2) a patient who found himself in the second half of life was not cured without the patient having found access to this genuine religious function. Out of his therapeutic experience he was never tired of drawing attention to the fact that the psyche's possessing the same attributes in all traditions confirms this eternal process within the human soul in the nature of *maṇḍala* formations, all of which incline towards a centre of the personality which Jung called the Self. He was unfamiliar with the static Centre of Self (*turīya*) of the Vedāntic tradition in his therapeutic work, but maintained that the psyche, being of immense age, showed indisputable verification of the fact that it was proceeding to the sublime consummation (*entelechie*). Hence his empirical findings would imply that last *Śloka* of the *Māṇḍūkyopaniṣad* : 'This is the source of all, and this is that from which all things originate and in which they finally disappear.'

—*AP* Vol. XXXV No. 4, April 1964, pp. 159–63

Tucci Giuseppe

ORIENTAL NOTES (1) THE TIBETAN 'WHITE—SUN—MOON' AND COGNATE DEITIES

The author has described the image of a deity holding in its hands the symbols of sun and moon found at Pyandzikent. He has referred to the conceptions of Śiva and the Buddha having connections with the sun

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and the moon. He pointed out that they existed over a wide area converging into Central Asia. He has also referred to the iconographic tradition about such images with the symbols of the sun and moon. The goddess of Pyandzikent, the image of Ming-oi, the figure of the Buddha of the Shansi Museum, the story of Śiva in the *Nīlamata Purāṇa* are iconographically homologous.

—*EW* Vol. XIV Nos. 3–4, September–December 1963, pp. 133–45

Umadevi

THE RELIGIOUS DANCES AND TĀNTRIC CEREMONIES OF TIBET

History and tradition say that the practice of Mantrayāna rituals, including dances, was introduced into Tibet by the great sage Pema Jugney (Padmasaṁbhava) who is still worshipped by the Ningmapa 'Red Hats' sects as the second Buddha; and according to a legend this sage performed a powerful dance in the sky after overcoming the evil forces that stood in the way of the construction of the temple and monastery of Samye. This was the first sacred dance ever displayed in Tibet.

Both the *Kanjur* and the *Tanjur* mention ritualistic dances as part of religion and in the *Kālacakra* as well as in many *tantras* on Yoga, we find detailed descriptions of these dances. These details were kept very secret and the monasteries were centres of esoteric ritualistic knowledge, yogic teaching and practices as well as ceremonial actions.

Mantras, *mudrās*, special meditations and the spiritual dances, having their deep symbolism, were regarded as powerful means for purification; and there was much of *Rāja-yoga* in the Mantrayāna.

The psychological sources of the rich development of rituals and religious dances in Tibet probably lay in the innate religious fervour and deep, fundamental, unconscious urge to dramatize the teachings and beliefs.

There are four functions or types of action into which human and divine energy can be directed. The first is tranquil, the second a little more energetic, but still calm, the third is quick and very energetic and the fourth, strong, powerful and violent. These are illustrated by ritual dances.

These essentially spiritual and educative dance-dramas were mistaken by the uniformed and ignorant (chiefly in the West) for 'devil dances'. Mantrayāna is sometimes identified with Mahāyāna, which too is a mistake. The latter has its own rituals, which are dignified and powerful, but do not include dances.

—*Theo.* Vol. 85 No. 8, May 1964, pp. 99-108;
No. 9, June 1964, pp. 180-87

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Uno, A

HI-SON-ZAI NO NIN-SHIKI-KON-KYO (THE GROUND FOR THE COGNITION OF NON-EXISTENCE)

As regards the cognition of '*ghaṭābhāva*' in the proposition of '*bhū tale ghaṭo na*' there are about three groups of views, (1) *Nyāya-Vaiśeṣika*—The *abhāva* is understood as *viśeṣaṇa* of the *ground*. Non-existence is recognized by perceptive cognition. (2) *Prabhākara*, *Sāṃkhya*—The *abhāva* is '*adhiṣṭhānamātra*'. The cognition of the non-existence of a *jar* is the cognition of the *ground* and it is done by perceptive cognition. (3) *Śāṅkara*, *Bhāṭṭa*—The *abhāva* of the *ghaṭa* is something different from *bhāva* of the *bhū*. They set up *anupalabdhi* or *abhāva* as the means of cognition.

The *Vedāntaparibhāṣā* of Dharmarāja of the Śaṅkara School explains the non-cognition of a jar in darkness by *yogyānupalabdhi*. This view is the same as that of the *Nyāya* or of the *Vaiśeṣika* in its content. Further, he mentions some cross-arguments and refutes each of them, stressing that only the *anupalabdhi* is the means of the cognition of non-existence. Then he refers to four kinds of non-existence, and proves that they are recognized by *yogyānupalabdhi* and, therefore, the *anupalabdhi* is a different means of cognition from inference, etc.

The *anupalabdhi* of the Śaṅkara School is not a simple and empty non-existence of perception and should be understood to be a positive conception containing something. This *anupalabdhi* seems to be similar to the Hypothetical Syllogism. But the validity of Hypothetical Syllogism has not been rcognized by the Śāṅkaras and the Bhāṭṭas, because in the tradition of Indian logic, reference should be formed of categorical propositions.

The Śāṅkaras followed the views of the Bhāṭṭas, but there are some differences between the former and the latter.

—*JIBS* Vol. XI No. 2, March 1963, pp. 477-87

Varma, V. P.

THE PHILOSOPHY OF THE *BHAGAVADGĪTĀ*

The *Gītā* is completely emphatic on the absolute distinction of the material and the transcendent bases of existence, and declares equally emphatically that the human self is, in its inmost essence, the Supreme Spiritual Self. The author regards *karma-yoga* based on *jñāna* and *bhakti* to be the secret of the *Gītā*. At the highest stage, *karma-yoga*, means an intuitive and profound synthesis of cognition, emotion and action. This highest synthesis amounts to the fullness of devotion, knowledge and action. Chastening of emotion is attained by the adoration of God. Discrimination between *puruṣa* and *prakṛti*, which is an essential part of the *Gītā*'s

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karma-yoga, is its cognitive aspect. This synthesis is higher than social idealism, utilitarianism, humanistic positivism and deontological intuitionism.

The author concludes that to a decadent world the *Gītā* preaches the sanctity of moral perfection, for which a deep perception of truth is essential and without which the advances of science will only mean a perilous journey to destruction.

—*VK* Vol. L No. 8, December 1963, pp. 466-69

Vimalananda, Svami
THE *PRASTHĀNA-TRAYA* AND ITS BACKGROUND

The *Prasthāna-traya* consists of the Upaniṣads, the *Brahma-sūtra* and the *Bhagavadgītā*. As its background, the author has dealt with, in detail, the Vedas, the Brāhmaṇas and the Āraṇyakas also. The vast Vedic literature including the Upaniṣads supplies us a continuous tradition influencing our social and religious behaviour. All the concepts of Hinduism are rooted in the Vedas. The web and the woof of the fabric of the Vedas is the *dharma* and the Brahman. The highest form of *dharma* is the realisation of Ātman through the practice of *Yoga*.

According to Śaṁkarācārya, the word 'Upaniṣad' means knowledge that gives liberation. The Upaniṣads deal with the ontological, cosmological, psychological, ethical and eschatological problems. They classify reality in five grades : (1) Para–Brahma, (2) Apara–Brahma, (3) Jagatsraṣṭā (4) Parameśvara and (5) Bhūta-bhautika-sṛṣṭi. They describe at length the *jīva* as also the qualifications of an aspirant for Brahma-vidyā.

—*VK* Vol. XLIX No. 11, March 1963, pp. 455–57; No. 12, April 1963, pp. 496–98; Vol. L No. 1, May 1963, pp. 7–11; No. 2, June 1963 pp. 47–50; No. 3, July 1963, pp. 87–91; No. 6, October 1963, pp. 383–86

Vyas, Suryanarayana
KĀLIDĀSA KE AṢṬAMŪRTI PRATYAKṢA-ŚIVA (AṢṬAMŪRTI PRATYAKṢA–ŚIVA OF KĀLIDĀSA)

In *Abhijñāna-Śākuntalam*, Kālidāsa has addressed his prayer explicitly to the *Aṣṭa-mūrti-Śiva* and has mentioned the following eight aspects o Lord Śiva : *Brahmā, Jala, Agni, Pṛthvī, Vāyu Ākāśa, Śurya* and *Candra*.

Such an eight-fold image of Śiva is amply described in *Brahmāṇḍa, Kālikā, Śiva, Liṅga* and other purāṇas. Even *Śatapatha Brāhmaṇa* refers to eight names of the eight aspects of Śiva.

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Kālidāsa's Śiva and Pārvatī are not the traditional gods, Śiva and Pārvatī, but the ultimate principles of creation which can also be understood in terms of *Puruṣa* and *Prakṛti*.

—*VJ* Vol. XIII No. 5, July 1964, pp. 15–17

Winthrop, Henry

INDIAN THOUGHT AND HUMANISTIC PSYCHOLOGY : CONTRASTS AND PARALLELS BETWEEN EAST AND WEST

The spirit of western morality is expressed in five ideals : (1) It is unjust to deprive anyone of his personal liberty, his property or any other thing which belongs to him by law. (2) Injustice consists in taking, or withholding, from any person that to which he has a moral right and the emphasis on moral right has to be made, because the legal rights of which a person may be deprived may be rights which ought not to have belonged to him. (3) It is considered just that each person should obtain that (whether good or evil) which he deserves, and unjust that he should obtain a good, or to be made to undergo an evil, when he does not deserve. (4) It is unjust to break faith with anyone, to violate an engagement, either express or implied, or disappoint expectations raised by our own conduct, at least if we have raised those expectations knowingly and voluntarily. (5) It is inconsistent with justice to be partial : to show favour or preference to one person over another, in matters to which favour and preference do not properly apply. The spirit of these ideals in some ways runs parallel to ideals of Indian thought and in other ways supplements it.

Another major theme which has been encouraged through the West's humanist heritage, has been one which stresses that man is the master of his fate and the captain of his soul. This optimism, which is essentially the metaphysics underlying the belief in the continuous possibility of progress is diametrically opposed to the spirit of resignation in the face of suffering which many thinkers believe one of the less desirable *Leitmotifs* of the Eastern outlook. It is not with respect to these virtues and ideals that the West is derelict. It is, rather, in the neglect of the quest for self-understanding and self-identity—a quest and a concern which so thoroughly permeate Indian philosophy and Indian thought—that the West is deficient.

Indian philosophy can be credited with a cluster of concepts which are bound up with the achievement of personal unity and direction, the creation of a spiritual sense of balance and the capacity for depth of identification with others. Central to these are such concepts as *ahiṁsā*, which though usually translated as love or non-violence, in the present context will be translated as fellow-feeling for all living things. The achievement of *ahiṁsā* is the fruit of a conscious effort to achieve *abhaya*, freedom from fear. Under the sway of *abhaya* and *ahiṁsā*, the individual is protected against what the West calls 'alienation'. The most pathological form of alienation is alienation from one's true self (*Ātman*) or vital centre.

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According to Śaṁkara, this universal self is unware of birth or death and is the basis of all knowledge, dreams and ecstasies. It is the unity of being, truth and freedom. The alienated person mistakes his empirical self for his true self. The alienated subject is afflicted with *māyā* when he mistakes the empirical self for *Ātman*. It results in error of all sorts, that is *avidyā* or the deformation of true knowledge.

In the United States, humanistic psychologists are preoccupied with the formulation of a body of descriptive theory, concepts, formulations, analysis and experimental studies, all of which recognise the importance of *abhaya*, freedom from fear, in man's state. The concept of self-actualisation is, of course, one of the central concepts of a humanistic psychology. Maslow, who has pioneered the research along these lines, has spelled out some of the characteristics of the self-actualising persons. These are the people, who are free from the negative reactions of *bhaya* and *himsā*. Third Force psychologists are deeply concerned with the phenomenon of alienation in all its forms. They are in general agreement concerning some of the more central causes of alienation such as bureaucratization of community effort, dehumanization, homogenization, etc.

Many of the themes which now constitute the major concerns of humanistic psychology have been traditionally emphasized, in other forms, of course, in the thought and ideals of Indian philosophy. As the work of humanistic psychologists develops further, the parallels between Indian philosophy and a humanistic psychology will be reinforced.

—*PEW* Vol. XIII No. 2, July 1963, pp. 137–54

Yasodadevi, V.
SARASVATĪ THROUGH THE AGES

The river Sarasvatī, personified and deified as a river goddess, developed as the goddess of learning and consort of Brahmā, the god of wisdom, as time passed on. The hymns in the *Ṛgveda* regard her not merely as a river, but as a presiding deity over the river. In the next phase of her evolution, she is identified with *vāk* or word. In the Purāṇic Age, she was assimilated with Śakti. In Buddhism, she was associated with Mañjuśrī, the god of learning. In Jainism, she presents a diversity of forms and names as Śrutadevī and sixteen Vidyādevīs.

The author has described the iconography of the goddess Sarasvatī as conceived in different religious aspects, and mentioned some of the temples dedicated to her in ancient times. She has also noted that this goddess is also depicted in the sculptures of Java.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 681–97

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XIII POSITIVE SCIENCES

A MEDIEVAL SANSKRIT MEDICAL MANUSCRIPT ON PERSONAL HYGIENE

The manuscript bears the title '*Cārucaryā*' and deals with the rules and regulations to be observed in daily life from the time of getting up from bed in the early morning up to the time of going to sleep at night.

Its Madras edition contains 136 verses, the Muktyala edition 404 and the present manuscript in the Sanskrit Academy, Hyderabad 500. It is supposed to have been written by king Bhoja of the Paramāra dynasty (11th century).

—*BDHM* Vol. II No. 1, January 1964, pp. 14-18

A NOTE ON A MANUSCRIPT CALLED '*MAHĀRṆAVA*'

The *Mahārṇava* is a palm-leaf manuscript written in Sanskrit language in the Telugu script. It has 105 folios, $13\frac{1}{2}'' \times 1\frac{1}{4}''$.

This work is described as Māndhātṛ's *Mahārṇava*, but one colophon states that the work was composed by Viśveśvara Bhaṭṭa.

It is reasonable to conjecture that the work was compiled about the end of the 14th century from older books, traditions and practices.

Aufrecht mentions several manuscripts of this work. The Government Manuscripts Library, Madras contains eight copies.

The text deals with *Karmavipāka*. This type of literature shows the increasing trend, in mediaeval times, to mix up ritual and religion with rational or empirical medical science of the earlier Saṁhitā period.

The references in the text lead us to think that the present text dealing with *Karmavipāka* is a part of the comprehensive text of the *Mahārṇava*, dealing with different subjects of *Dharmaśāstra*.

Sins of previous birth are considered to be causative factors of diseases and remedies like repetition of *mantras*, feeding of Brāhmaṇas, observance of *vratas* and various *dānas* are prescribed for them. *Pratimā-dāna* is mentioned for the relief of almost all the diseases.

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A photo of two folios of the manuscript is a part of the contribution in this Bulletin.

—*BDHM* Vol. I No. 3, July 1963, pp. 159-62

AṢṬĀṄGA-SAṄGRAHA OF VĀGBHAṬA

Vāgbhaṭa is known as the author of a treatise called *Aṣṭāṅga-saṅgraha* and also of a compendium *Aṣṭāṅgahṛdaya-saṁhitā*. Jolly, Hoernle, Mukhopadhyaya, Keith, Devasthali and Gode believe that there were two authors of this name: Vāgbhaṭa I and Vāgbhaṭa II. Nandakishore Sharma, on the other hand, has advanced a number of arguments in support of the view that there was only one Vāgbhaṭa, the author of both the treatises. The same view is held in the preface to the *Caraka-saṁhitā*, published by Shree Gulabkunverba Ayurvedic Society, Jamnagar.

Kunte places *Aṣṭāṅgahṛdaya-saṁhitā* as early as the 2nd century B.C., while Jolly places it in the 8th century. Hoernle places Vāgbhaṭa I somewhere between the 7th and 11th centuries, while, according to Mukhopadhyaya, he must have lived in the 4th century, and, according to Gode, in the 8th century. Evidence from the Ali B. Rabban's *Paradise of Wisdom* also points to *Aṣṭāṅga-hṛdaya* being composed at least in the course of the 7th century. The consensus of opinion is to place the two treatises between the end of the 6th century and the end of the 7th.

The number of Sanskrit commentators on *Aṣṭāṅga Saṅgraha* is an index to its great popularity and high prestige amongst Āyurvedic physicians of mediaeval times.

—*BDHM* Vol. I No. 4, October 1963, pp. 199-211

BHELASAṀHITĀ

A palm leaf Sanskrit manuscript written in Telugu script has been found in the Palace Library, Tanjore. According to Caraka, it is one of the six *Saṁhitās* of *Āyurveda*. The ms., though very defective, seems to be unique. It was written in about 1650 in clear hand and is divided as follows : (1) *Nidānasthāna*, (2) *Vimānasthāna*, (3) *Śarīrasthāna*, (4) *Indriyasthāna*, (5) *Cikitsāsthāna*, (6) *Kalpasthāna*. Though it has so many lacunæ, the ms. contains nearly the full text of the *Bhelasaṁhitā*. Vāgbhaṭa was much indebted to this work.

It may be said that this treatise was composed by Bhela, one of the six disciples of Ātreya, who might have belonged to a region in the North-Western part of India.

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Considering all the available evidences, the date of *Bhelasaṁhitā* is not later than the 1st century A. D. Earlier writers did not believe in supernatural influences and sins committed in previous births being the causes of disease.

Some verses, quoted under the authority of Bhela in *Jvarasamuccaya*, are not found in the present text, which suggests the existence of a bigger version of the book.

It may be said that the authors of *Caraka-saṁhitā* and *Bhela-saṁhitā* were disciples of the same teacher. There is also some similarity between the *Bhela-saṁhitā* and *Kāśyapa-saṁhitā*.

The special features of this treatise, which are not found in *Caraka-saṁhitā* or any other ancient medical classic of India, are: (1) *Alocakapitta* is subdivided into *Cakṣurvaiśeṣika*. (2) *Āmalaki* is prescribed before meals, *Haritaki* after meals and *Vibhitaki* after the digestion of food. (3) The measure of *Jaṭharāgni*, which is believed to exist in the umbilical region, in fat and lean persons, is given. (4) Diseases which occur most commonly in different regions of the country, due to habits, diet, etc., of the peopie, are described in this text.

—*BDHM* Vol. I No. 3, July 1963, pp. 131-37

Gupta, Surendranatha

ĀDHUNIKA CIKITSĀ-VIJÑĀNA AURA BHĀRATĪYA VICĀRA-DHĀRĀ (THE MODERN MEDICINE AND INDIAN IDEOLOGY)

According to the Greek historian Herodotus. the light of knowledge reached Greece from Persia, India and Egypt. There is a clear influence of Indian thought on Greek medical science. From the 16th century onwards, there has been a marked development of modern surgery and medicine. The author has shown that the growth of modern medical science is a world-wide development and has no connection with any particular country. Therefore, according to him, one should adopt a liberal cosmopolitan outlook about it.

—*Trip.* Vol. IX No. 2, November 1963, pp. 65-76

Sharma, Murari Lal

BHĀRATĪYA GRAHAGAṆITE YĀVANAPRABHĀVA SAMĪKṢĀ (A DISCUSSION ON THE GREEK INFLUENCE ON INDIAN ASTRO-MATHEMATICS)

The author has shown that Indian and Greek astro-mathematics are quite similar in many respects. In Greece, Ptolemy wrote his work in

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150 A. D., whereas Indian astronomical works are believed to have been composed after 420 of the Śaka era. On this basis, scholars like Weber, Whitney and Thibaut have shown that Indian astronomical works are influenced by those of Greece. The author has controverted these views and has shown that Indian astro-mathematics had an independent development right from the Vedic period. This is proved by the fact that the postulates of Indian astro-mathematics considerably differ from those of Ptolemy.

—*SS* Vol. XVIII No. 4, 1963, pp. 33-52

Sharma, Murarilal

JYĀMITIGAṆITAYOSTATTVĀRTHĀDHIGAME PRAYOGAḤ (THE USE OF GEOMETRY IN THE EXEGETICS OF THE VEDAS)

In India mathematics was studied with astronomy. The knowledge of geometry was needed for the construction of sacrificial altars and that of arithmetic was required for specifying the times of the sacrifices. For astronomical study, *vyakta* and *avyakta* kinds of mathematics were required. In course of time, mathematics grew as an independent discipline. Zero and infinity were conceived of and *dharma* and *ṛta* were supposed. These categories led to the development of the philosophies of *śūnyavāda* and *anantavāda*. In the investigation of natural elements also, mathematics proved to be of much use. Through mathematics various theories of physics like those of Newton and Einstein were developed.

—*SS* Vol. XVIII No. 3, 1963, pp. 65-69

SHORT NOTES ON TWO SANSKRIT MEDICAL MANUSCRIPTS

1. *Rāmacandrikā* is an old country or hand-made paper manuscript. The language is Sanskrit written in Devanāgarī script, 140 leaves $9'' \times 4\frac{1}{2}''$; the hand-writing is quite legible, but the manuscript appears to be incomplete. The introductory and the first part of the manuscript are lost.

The text deals with the causes, signs, symptoms and treatment of about sixty diseases. Diseases like fever are said to result from sins in the previous birth and the measures to counteract them are dealt with in detail.

This work describes ten types of *atisāra* as against six described in other medical classics.

The book is written by Kāśīnātha's son. The inclusion of *Ajīrṇamañjarī* in the manuscript suggests that both the works are compilations of the members of the same family. A photo of two pages of the ms. appears in this Bulletin.

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From the appearance of the paper, the hand-writing, etc., the date of the manuscript may be about 1800 A. D.

2. *Dravyaratnāvalī* is a fragile hand-made paper ms. The language is Sanskrit and Telugu written in Telugu script having 142 folios, $10'' \times 6\frac{1}{2}''$, with leaves sticking together. The hand-writing is very good. It is a *Materia Medica* and deals with substances in daily use, such as dietetics preparations, various kinds of fish, meat, cereals, vegetables, fruits, milk and curds. It deals with substances commonly used in Andhra Pradesh which are not described in any other work on *Materia Medica*.

Neither the date nor the name of the author is mentioned anywhere in the manuscript, which does not appear to be very old.

Two copies of this manuscript are available in the Sanskrit Academy, Osmania University. One is a palm leaf ms. and differs from the manuscript of the Ārṣa Rasāyana Śālā, Muktyala, in some respects. One of these was transcribed in 1789 A. D. There are three copies of this ms. in Government Oriental Manuscript Library, Madras, and one copy in the Oriental Library, Mysore.

—*BDHM* Vol. I No. 2, April 1963, pp. 87–90

Shukla, H. C.

A MODERN APPROACH TO THE *TANMĀTRĀS* OF HINDU MEDICINE

The *Pañcamahābhūtas*, *ākāśa*, *vāyu*, *teja*, *jala* and *pṛthvī*, are not the basic elements of *Āyurveda*, but rather mixtures of the five *tanmātrās*, *śabda sparśa*, *rūpa*, *rasa* and *gandha*. *Śabda* gives rise to *ākāśa*; *śabda* and *sparśa* combine to produce *vāyu*; *śabda*, *sparśa* and *rūpa* combine to produce *teja*; *śabda*, *sparṣa*, *rūpa* and *rasa* combine to produce *jala*; and all the five combine to produce *pṛthvī*. The quality associated with *śabda* is non-resistance to motion; that associated with *sparśa* is instability; temperature is associated with *rūpa*; fluidity with *rasa* and hardness with *gandha*.

Each of these qualities has a definite relation to a particular sense-organ. *Śabda* is related to the sense organ of hearing; *sparśa* to the skin; *rūpa* to the eye; *rasa* to the tongue and *gandha* to the nose.

From a comparative study of modern physiology of sense-organs and *Āyurveda*, the author deduces the following propositions :

A. A unit of the potentials arising in vestibular nerve endings, retina and proprioceptive analysers in ocular muscles, as they give rise to sense of space, may be named as *śabda tanmātrā*.

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B. A unit of the potentials arising in Merkel's discs, Meissner's corpuscles and hair-root endings, free nerve endings which record pain and corpuscles which record the sensation of vibration, may be classified as *sparśa tanmātrā*.

C. A unit of the potentials, arising in retina and Ruffini's corpuscle which record or generate warmth, may be called *rūpa tanmātrā*.

D. A unit of the potentials, generated in the taste bulbs of the tongue may be called *rasa tanmātrās*.

E. A unit of the potentials in olfactory analysers in the nose-corpuscles which record deep pressure and gravitational pull, Golgi's neurotendinous organs for tension and neuromuscular spindles for stretch may be called *gandha tanmātrā*.

—*Pra.* Vol. IX No. 1, October 1963, pp. 96–106

Shukla, H. C.

THE RELATION OF ELECTROMAGNETIC WAVES WITH THE BIOLOGICAL PROCESSES ON EARTH ACCORDING TO *CARAKA SAṂHITĀ*

Indian medicine recognizes the inter-relation between sun's radiations and the biological processes on earth and also the way in which this knowledge could be utilized in the field of medicine. In this article, the author gives an English version of the views of Punarvasu Ātreya on the relation of electromagnetic waves with the biological processes on earth mentioned in *Caraka Saṁhitā, Sūtras* 6, 4–11.

Pra. Vol. IX Pt. 2, March 1964, pp. 63–66

Tripathi, M. P.

CLIMATOLOGY AND METEOROLOGY IN ANCIENT INDIA

In the *Ṛgveda*, the year is divided into six seasons, and sometimes into three bigger divisions—hot, wet and cold. The Sun was known as the determinant of seasons. The *Ṛgveda* also speaks of radiation, convection current and rainfall as their effect. Insolation, evaporation, moisture and clouds are also referred to in it.

Though there is no clear-cut mention of the monsoon in the *Ṛgveda*, yet the Marut humns give a satisfactory description of it. In the *Yajurvedasaṁhitā* (*Taittirīya IV.* 4.12.3), however, monsoon is clearly mentioned as *salilavāta*. It may also be possible to trace in the *Ṛgveda* the south-east and south-west monsoons. A scientific description of clouds is found in *Ṛgveda* (II.24.4).

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Do the three divisions of the firmament (*RV.* IV. 53.5) denote troposphere, stratosphere and ionosphere? Similarly, do the triple divisions of the earth point to frigid, temperate and torrid zones? The three other Vedas furnish some additional information on this subject. The Aryans knew well that plants (forests) had some influence on the causation of rainfall.

The *Śatapatha Brāhmaṇa* (Part I, II.5.1.13) recognises sixty-three winds. The *Taittirīya Āraṇyaka* speaks of seven types of air-currents producing seven types of clouds.

Important atmospheric data can also be collected from the *Rāmāyaṇa* and the *Mahābhārata*.

Kauṭilya knew *varṣāmāna* (rain-gauge) and its construction, the distribution of rainfall in various areas, as well as the science of forcasting rains. In Pāṇini we come across a two-fold division of the rainy season (VII. 3.11) and measurement of rainfall of which *Goṣpada* is said to be the lowest (VI. 1.145).

The Purāṇas give elaborate and scientific information regarding moisture, clouds, winds and rains.

In the *Bṛhatsaṁhitā* there are three chapters, 21 to 23, on climatology and meteorology.

The *Meghamālā*, a part of *Rudrayāmalatantra*, discusses the cause of lightning, nature, texture, colours and ingredients of clouds.

The *Rājataraṅgiṇi* speaks of mountain-wind and hailstorms driven by the eastwind. The *Tantrāloka* describes winds, clouds, track of winds, etc. In addition to the seven regions of atmosphere, it speaks of ten air channels (Vol. V. 121-38). There is an allusion in this work to the heights of clouds. In the *Golādhyāya* of the *Siddhāntaśiromaṇi*, the editor has quoted verses on climatology and meteorology. Bhāskarācārya calls the first of the seven atmospheric regions by the name *bhūvāyu* and says that it extends up to a height of twelve *yojanas* (90 miles) and is the region of clouds and lightning.

The *Sūryaprajñapti* dwells on insolation, radiation and reflection of the sun's light and energy, heating of the earth and various surfaces. The *Tattvārthādhigamasūtra* mentions three *Vātavalayas*.

The *Prajñāpanā* and *Āvaśyaka-Cūrṇīs* provide outstanding studies on the types of winds, showing that the Jainas were unparallelled in the history of geographic science in India. The vocabulary of these *Cūrṇīs* had influenced the Arabian geographers and navigators.

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In the *Apaṇṇaka Jātaka*, a rain-wind is said to carry a league. In the *Milindapañho*, hot-wind or *Loo* is spoken of as *vātātapa*. It probably refers to some sort of a barometer also. Āryaśūra names four types of winds. The Buddhists refer to several classes of clouds.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 1-27

Tripathi, Maya Prasad

SURVEY AND CARTOGRAPHY IN ANCIENT INDIA

Ancient Indians were fully acquainted with the concept, elaborate and scientific methodology and utilization value of map-projection and its cartography much anterior to Ptolemy. The oldest prime meridian of Ujjain is the clearest proof of this. They had also developed the practice of constructing globe to represent the earth.

Brahmagupta has described a special type of instrument known as *Yaṣṭiyantra* for measuring the altitudinal or vertical angles of the stars. Śrīpati's *Siddhānta-Śekhara* describes a particular instrument known as *triphalaka* for determining the height of the pole star and thereby for finding the latitude and co-latitude of place.

The *Mānasāra* enumerates eight types of maps or shapes of towns. *Bṛhatsaṁhitā* commented by Bhaṭṭotpala (966 A.D.) contains a large number of architectural maps which were drawn by the commentator himself.

The first mention of survey in the Jain literature is found in the *Tattvārthādhigamasūtra*. The *Tiloyapaṇṇattī* testifies to the same developed stage of survey. The most unmistakable evidence of cartography of the map of the world or India in Jain literature is supplied by the *Bṛhatkalpasūtra* of Bhadrabāhu (C. 400 B.C.). A ms. of the *Kṣetrasamāsa* contains a large number of coloured geographic maps and block diagrams of modern times. The study of these maps points to a very long existing tradition of Jain cartography which might have germinated several centuries before 1200 A.D.

In the *Dīghanikāya* (600 or 500 B. C.), we find mention of a separate science designated as *Khetavijjā*. The *Kurudhamma Jātaka* illustrates the punctiliousness and accuracy with which survey was performed. The *Ādikarmapradīpa* testifies that world maps were prepared and continents were coloured with different hues.

The *Dīpavaṁśa* also asserts that the Buddhists prepared maps, plans and charts in connection with building towns.

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Rājarāja Coḷa took great initiative in performing the elaborate land survey of his territory in 1,000 A.D. During the reign of Kulottuṅga (1070-1120), the work of survey reached its pinnacle.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 165-94

Wayman, Alex

THE STAGES OF LIFE ACCORDING TO VARĀHAMIHIRA

The doctrine of the stages of life, superintended by the planets, came to India with other elements of Greek astrology. Then the idea was denationalised in India so that the roles of certain planets became altered, as is clear from the comparison of the ages of man, given by Ptolemy, and those, mentioned by Varāhamihira in *Bṛhajjātaka VIII*, 9 and *Bṛhatsaṁhitā* XCVI, 17.

—*JAOS* Vol. 83 No. 3, August-September 1963, pp. 360-61

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XIV SOCIAL AND ECONOMIC INSTITUTIONS

Angane Lal

AŚVAGHOṢA AND HIS LEGACY TO INDIAN CULTURE

Gleanings from Aśvaghoṣa's works throw valuable light on the history and culture of Ancient India. A Vedic scholar, Aśvaghoṣa became Buddhist by faith and thus stands as a typical representative of the synthesis between Brāhmaṇism and Buddhism and an acknowledged institution of Bhāratī which laid the foundation of Greater India. His writings exhibit a uniqe fusion of charm, grace and music and reflect the geo-historical, social, religious, economic, educational and political conditions of an age called 'the dark age in Ancient Indian History'.

According to Aśvaghoṣa, the family life of the period was characterised by love and affection, and social gatherings and festivals were the main sources of amusement. In his writings, we find numerous references to trade unions and guilds, dresses, ornaments and cosmetics of the people and their occupations.

Intellectual life was much advanced in those days, and *Āśramas* were the important educational centres to provide light and learning to the people. Students respected their *gurus* who worked for the intellectual and physical development of their pupils. Aśvaghośa's political philosophy is even today notable and quotable for politicians. The extensive horizon of his geography was based on his own observations. He mentions republican states having assemblies where civil and military matters as well as economic policies were discussed.

—*MBo.* Vol. 72 No. 2, February 1964, pp. 41–44

Bajaj, Om

KṢEMENDRA AS A SOCIAL REFORMER IN THE *DEŚOPADEŚA*

The *Deśopadeśa* of Kṣemendra criticises some of the notorious characters of the contemporary Kashmirian society with the object to bring a reform in the society.

All the chapters in the *Deśopadeśa* begin with a salutation to the person who is the object of criticism in a particular chapter. We come across some amusing ideas in the poem. The examples quoted in support of these

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ideas are apt to the occasion and are taken from the incidents of daily life. As Kṣemendra's criticism is very severe at certain places, vulgarity can be seen in his language. Figures of speech like *Upamā*, *Utprekṣā*, *Arthāntaranyāsa*, *Rūpaka*, *Anuprāsa*, *Yamaka* and *Śleṣa* have been used. The poem is composed in nine metres. From a study of the *Deśopadeśa*, we know that Kṣemendra was definitely influenced by the Epics and the Purāṇas.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 221–31

Basu, Jyotirmayee

JĀTI AS A SOCIAL SYSTEM IN ANCIENT INDIA

Prior to the composition of the *Puruṣa Sūkta*, which is a late hymn, and in which the four orders were mentioned for the first time, the *Ṛgvedic* period was a casteless one when occupation was neither hereditary nor the monopoly of a particular section of the community.

The *Ṛgvedic* division grew into a system which was a device intended to avoid struggle for existence. It aimed at substitution of co-operation for competition and love for hatred. But the castes as separate communities, prohibiting inter-marriage, were not in vogue.

The spirit of exclusiveness began to predominate only in the later Vedic age, and the *Śatarudrīya* litany of the *Yajurveda* reflects a period of storm and stress for social ascendency.

The Brāhmaṇas and Upaniṣads abound with illustrations that, though caste was based on heredity, there was much room for laxity and even a Brāhmaṇa was not necessarily of pure lineage.

Then, the *Mahābhārata* lays down that the *varṇa* of a person is to be judged and assigned by what he does here and now and not just with reference to the family in which he may have been born; and according to Śukra, no one is, by birth, a Brāhmaṇa, Kṣatriya, Vaiśya or Śūdra or even a Mleccha. They are all distinguished by their doings. The *Bhagavadgītā* emphasises the value of *guṇa* and *karma*, and the *guṇa* theory of the *Gītā* illustrates the psychological make-up of the individual for determination of his *varṇa*.

Though the fundamental principles of caste were violated by Viśvāmitra to assert the supremacy of the Kṣatriyas and by Paraśurāma to exterminate them, caste system seems to have been well-established in the days of the Buddha who challenged the dogma of Brāhmaṇical superiority. To the Buddhists, *Jāti* denotes the moral disposition of a person, and the Greek authorities mention seven castes instead of the traditional four.

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With the assassination of the last Maurya ruler, Hinduism asserted itself with renewed vigour and a militant Brāhmaṇism was set up all over India; but there is evidence to show that *Hindū-dharma* was still liberal enough to embrace in its fold a Yavana ambassador and to allow him to be versed in its scriptures.

The *Jāti* system in India was never static, but inherently dynamic. In the Gupta period, Hinduism tried to close its door against the foreigners to have any influence over it. But the ups and downs of the *Hindū-dharma* did not affect the life of the people. After the death of Harṣa, inter-mixture of castes did give rise to new tribes of foreign descent, e. g., the Rājpūts. The Hindu religion that believes in the equality of man is hardly likely to yoke its people to eternal servitude of a system conducive to slavery.

—*PUJ* Vol. XIX No. 1, January 1964, pp. 151–75

Ekvall, Robert B. & Downs, James F.

NOTES ON WATER UTILIZATION AND RULE IN THE ŚĀKYA DOMAIN — TIBET

The authors had a series of interviews with the members of the Śākya ruling house and secured considerable data concerning the administration of the most ambitious irrigation project of Tibet, and the role the Śākya government played in that administration.

The material presented is centred primarily around the pond-system of irrigation and its operation. It reveals much concerning the political ramifications of the Śākya power and its relation to both Chinese and Tibetan sovereign control.

The author has shown that the land and population are recognised in Tibetan political thinking as the two prime foundations of political power.

—*JAS* Vol. XXII No. 3, May 1963, pp. 293–303

Mukherjee, Prabhati

WIDOWHOOD AND *NIYOGA* IN THE *ARTHAŚĀSTRA* AND *MANUSMṚTI*

All the prohibitions in the *Arthaśāstra* show that, though difficult, it was not impossible for a widow or deserted woman to be united with another person. And it seems that her subsequent union (at any rate, what had been referred to as *niveśa*) was a permanent one, as good as marriage. Indirect evidence in the *Manusmṛti*, however, tend to indicate that at least some widows preferred to re-marry, despite Manu's strong disapproval of it.

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Manu's trend of arguments is that some form of permanent union between a widow and the brother of her deceased husband was possibly present in the society. His attempts were, therefore, directed towards localising it, and reducing its scope to the minimum. *Vedana*, *niveśa* and *niyoga* in the *Arthaśāstra* denoted three distinct customs : *viz.*, remarriage, levirate and temporary 'appointment' for raising *Kṣetraja* sons, respectively. In the *Manusmṛti*, such permanent unions (in the forms of remarriage or levirate) were not encouraged, but some other make-shift was being probably thought of. Is it then possible that Manu was tending to substitute the custom of 'remarriage' of widows by that of *niyoga* ? Is it that *niyoga* was intended to be a compromise between the two needs (that of remarriage of women and the urge and necessity of sons for the continuance of the lineage), because it fitted at the same time with Manu's doctrine of indissolubility of marriage ?

—*OH* Vol. XI Pt. I, January-June, 1963, pp. 1-11

Sarma, Dimbeshwar

THE EVOLUTION OF THE CONCEPT OF MARRIAGE AS RELATED TO THE WORDS *VIVĀHA*, *PARIṆAYA* AND *PRAṆAYA*

The *Paiśāca* form of marriage, in which a girl was stealthily removed for immoral purposes, was prevalent among primitive savage tribes. The *Rākṣasa* form, in which the bride was forcibly taken away with or without her consent, but definitely without the consent of her parents, was an improvement on the *Paiśāca* form.

With the growth of social consciousness, these two forms were replaced by the *Asura* system of marriage, in which, instead of using force, they offered money to the bride's father for obtaining his consent. This was later condemned as the sale of one's daughter and was replaced by the *Prājāpatya* form, which was a contract according to which th father offered his daughter to a suitable youth for the practice of piety.

Later on, when the conception of the highest form of gift centred around *Kanyādāna*, *Ārṣa* and *Daiva* forms of marriage grew up. In the former, the bride's father demanded a pair of kine for performance of religious duties ; in the latter, he gave away her daughter to a priest as *dakṣiṇā*. This was later regarded as social corruption. Then was evolved the *Brāhma* form in which the concept of marriage, both as a gift and as a settlement of the bride with a suitable groom in life, could harmoniously combine.

Thus there is an evolution of different ideas of marriage from the word *vivāha* to the term *pariṇaya* which have found their culmination in *praṇaya*. First *vivāha* meant separation of the girl either by force

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or by purchase. Then the idea of a party marching out for the marriage negotiations was adumbrated in the root meaning of this word. Then came the idea of *Pariṇaya* as a solemn pledge taken in front of the fire and going round it. The word *Praṇaya* comprises all the senses denoted by the words, *vivāha* and *pariṇaya* and also means 'reverence', 'obeisance' and 'final beatitude' of the *Brāhma* marriage.

—*AQG* Vol. III No. 4, pp. 16-25

Srivastava, Balram

WEIGHTS AND MEASURES IN ANCIENT INDIA

The earliest weights known from the Indus valley culture have remarkable accuracy. The Vedic literature suggests the existence of a weight system. Kauṭilya, Manu, Yājñavalkya and Vasiṣṭha enjoin upon the State to guarantee the accuracy of weights. The Mauryan kings appointed *Pautavadhyakṣas* and *Sansthādhyakṣas* to regulate the weight system. The Indus valley weights were made of various stones. Kauṭilya recommends the iron or stone weights. These were manufactured under the State control. The cubic measures were made of dry and strong wood.

In the Indus culture, we find the use of binary system in case of smaller weights and that of the decimal system in case of larger ones. This tradition was adopted in later periods to some extent. In the Vedic times, *kṛṣṇala* and *māna* were the two denominations of weights generally used. The relationship between the two is difficult to determine.

For all practical purposes the fundamental unit of weight was perhaps the *kṛṣṇala* (*Rattikā* or *Guñjā*). Different weight-schemes for gold, silver and diamond were adopted by Manu and Yājñavalkya.

From Kauṭilya's *Arthaśāstra* we know that there were balances for heavy weights also, but the information available in this respect is meagre. Grains and liquids were usually measured in pots. Kauṭilya mentions the biggest cubic measure as *droṇa*. When the *Caraka Saṁhitā* was composed, the weight of a *droṇa* increased. Some other weights, heavier than a *droṇa* were also used.

For the lineal measures, the width of a finger (*aṅgula*) was the most natural and primary unit. Besides *aṅgula*, *vitasti* or *ḍisti* and *hasta* or *kiṣuka* were also used.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 139–44

Venkataraman, T. K.

CULTURE-CONTACTS IN SOUTH INDIA

The author has studied the culture-contacts in South India in the field of art. The temple was borrowed by the Pallavas from the Viṣṇukuṇḍins

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who got it from the Vākāṭakas, who in turn took it from the Guptas. The cave temple was copied in the Pāṇḍyan country. The Sun temple of Koṇārka, the Mūkambā temple of Kāñcī are modelled on the northern style, whereas the temple in Bṛndāvan is constructed after the southern pattern. In the Pallava temples, there are original features like story-sculptures, large bas-relief scenes and historical narratives. The characteristic sculpture of South India is that of Śiva as Naṭarāja. The South Indian painting was influenced by the art of Ajantā.

The Jews, Muslims and Christians came, settled and were welcome in South India. The king Bhāskararavivarman issued a charter to the Jew Joseph Rabban at Cranganore in the 11th century A. D. Pāṇḍyan kingdom received Arab merchants. Devarāya II of Vijayanagar gave appointments to Muslims. Sthānuravi, a contemporary of Āditya Coḷa made grants to the Christians at Koṭṭāyam. Veṅkaṭa II of Vijayanagar allowed them to build churches. Naturally they influenced the life of the people in that part of the country.

South India was also in contact with Western Asia from 14th century B. C. Egyptian mummies were wrapped in Indian muslins. Trade with the Roman Empire was prosperous. South Indian pearls were much in demand in the West. Lollia Paulina, wife of Emperor Gaius Claudius, appeared in public, covered with pearls worth £ 300,000 sterling. Emperor Nero decked his shoes with pearls.

Contacts with South-East Asia were continuous. Cambodian kings bear the names of Pallavas. Cambodian art was closely connected with the Pallavas.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 783–801

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XV VEDIC STUDIES

Acharya, P.

THE ORISSAN RECENSION OF *KĀṆVA SAṀHITĀ*

The *Kāṇva* recension of the *Sukla Yajurveda*, as prevalent in Orissa, presents an interesting feature in that it is divided into forty-one chapters (and called locally *Ekacālīśa-mantra*) as against forty found in manuscripts of the work available in Maharashtra and other parts of India and in the printed editions of the work. Sāyaṇa's *Bhāṣya* on this Saṁhitā also mentions it as consisting of forty chapters. The contents and arrangement of the text of chapters 1 to 34 is the same in both the recensions, with minor textual variants. The arrangement of the further chapters, however, differs.

Chapter 35 of the Maharashtran *Kāṇva Saṁhitā* contains four *anuvākas* comprised of 55 *mantras*, whereas in the Orissan text this chapter is split up into three : Chapter 35 in two *anuvākas* comprised of 32 *mantras*, chapter 36 in one *anuvāka* with two *mantras*, and chapter 37 in one *anuvāka* with 22 *mantras*. The last *anuvāka* of the Maharashtran text which forms chapter 37 of the Orissan text contains only 21 *mantras*, the *extra mantra* in the Orissan text being the one beginning with *dadhikrāvṛṇo* which finds a place also in chapter 34 of both the recensions. Chapter 36 of the Maharashtran text corresponds to chapter 38 of the Orissan text. Chapters 37 and 38 of the Maharashtran text, containing three and seven *anuvākas*, respectively, together form chapter 39 in ten *anuvākas* of the Orissan text. The last two chapters, 39 and 40, of the Maharashtran text correspond to the last two chapters, 40 and 41, of the Orissan text.

Another feature of the Orissan *Kāṇva Saṁhitā* is its division into two 'twenties', called respectively, *Tala-kudi*, 'lower twenty', and *Upara-kudi*, 'upper twenty', with an extra chapter at the end, as against the division into 'tens' (*Daśakas*) found in the Maharashtran text and followed by Sāyaṇa in his *Bhāṣya*.

A critical edition of the 41 chapter recension of the *Kāṇva Saṁhitā* based on manuscripts available in Orissa is a desideratum for Vedic studies. There are in Orissa even today *paṇḍitas* who can recite from memory the entire Saṁhitā. This oral tradition also can be of use in the edition suggested above. It is also worth to be recorded on tape and preserved for posterity, for this hereditary tradition is waning day by day.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 79-80

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Agrawala, V. S.
MEANING OF GAṆAPATI

Gaṇa is Yakṣa, for which Brahman meaning the Cosmos, is also a synonym. It is vastness, magnitude personified. It stands for the terrible or hideous aspect of life. Pati is Prajāpati, who denied himself the privilege of length, breadth and thickness forming all the dimensions.

For the simple reason that the elephant is the hugest creature, the elephant's head was made the symbol of the inflated ego : the first principle, which emanated from the unmanifest Prajāpati. Gaṇapati is thus Brahmaṇaspati, 'Lord of Magnitude'.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 1-4

Agrawala, V. S.
THE ĀPRĪ HYMNS

The idea of the *Āprī Sūkta* invocations is to propitiate such deities as are considered essential to be present together in the home, *i.e.*, the body, as its support.

The author has translated *Ṛgveda* I.13 and identified the twelve deities mentioned in it as follows :

(1) *Idhmaḥ*=the fuel to keep the *Prāṇāgni* glowing for the full span of life. (2) *Tanūnapāt*=*Prāṇa* or *Retas*, the semen or unifying thread which keeps life together. (3) *Narāśaṁsa*=Praise of the three *Naras*, *Agni*, *Vāyu* and *Āditya*. (4) *Iḍā*=*Anna* or food or *yajña*. (5) *Barhis*=plenty or richness. (6) *Daivīḥ dvāraḥ* (the divine doors=the nine openings for the senses to function with the outer world. (7) *Uṣāsā-Naktā* (the day and night)=the revolving wheel of time. (8) *Daivyā hotārā* (the two divine invokers)=the two Aśvins, namely, *Prāṇa* and *Apāna*, inbreath and outbreath, on whose health depends life. (9) *Tisro devyaḥ* (three (goddesses, *Iḍā*, *Sarasvatī* and *Mahī* or *Bhāratī*)=the three principles of Mind, Life and Matter co-existing as Consicousness. (10) *Tvaṣṭā* (the Architect of forms)=the power by which a thousand forms are evolved from the single fertilised ovum. (11) *Vanaspati* (the Lord of the forest)= the cosmos conceived as a tree of which the individual is a branch. (12) *Svāhā-kṛti* (propitiatory utterance)=the descent of the Divine Grace on the endeavours of the individual every moment.

The Home of the *Yajamāna* is the human body where *Ādhyātma-yajña* is being performed.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 93-101

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Balasubranmanyam, M. D.

ON THE ACCENTUATION OF THE VOCATIVE *ṚTĀVṚDHAU* IN *ṚV.* I. 2.8

According to the rules of accent, a vocative is without accent except in the beginning of a *pāda* of a verse. Haskell pointed out that the only exception of this rule in the *Ṛgveda* is made within *Ṛgveda* I. 2.8., where Saṁhitā text reads as :

Ṛtena mitrāvaruṇāv ṛtāvṛdhāv ṛtasprśā kratum bṛhantam āśāsthe. Here *ṛtāvṛdhau*, although beginning with a *pāda*, is left unaccented.

The present article examines this remark of Haskell and summarises the arguments of Sāyaṇācārya and Śrīnivāsayajavan for justifying the unaccentedness of *ṛtāvṛdhau* in the light of traditional grammatical procedures. It also points out the metrical evidence in favour of the unaccentedness of *ṛtāvṛdhau*, and studies the occurrence of the vocative *ṛtāvṛdhau* in corresponding passages of the *Ṛgveda* and attempts to draw probable conclusions on the foregoing analysis of the vocative accentuation.

—*BDCRI* Vol. XXII, 1961-62, issued 1963, pp. 92-104

Bhattacharyya, Durgamohan

AN INKLING OF PHILOSOPHIC MATERIAL IN THE *PAIPPALĀDASAṀHITĀ*

This article is concerned with the spiritual, or rather with the philosophical, aspect of the *Atharvaveda*. The twofold nature of this Veda is reflected more conspicuously in the hymns of its Paippalāda version. A number of palm-leaf manuscripts of the *Paippalādasaṁhitā*, together with a manuscripts of the *Aṅgirasakalpa* affiliated to that Saṁhitā were discovered by the author of this article recently. The observations made in this paper are based mainly on these hitherto unexplored sources. So long the Saṁhitā was known only in its mutilated form contained in a unique birch-bark record found ninety years ago at Srinagar in Kashmir, and the *Kalpa* was only a name mentioned here and there in literature. The new manuscripts of the Saṁhitā furnish us with a considerable amount of new material not found in the Kashmirian codex.

It is well known that the beginning of philosophical speculations in India is to be traced to some of the hymns of the *Ṛgveda* itself. In the *Atharvaveda*, however, particularly in the unscrutinized part of its *Paippalāda* text, the concept of the spiritual oneness of the world is taught to a much greater extent and in an appreciably developed form.

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Just to take an example in a stanza of the *Paipp.* (VIII.9.10), men, women and other creations of the world, including the motionless trees and plants of the forest and the despised people in the lower strata of society, such as fishermen, slaves and gamblers, are put on an equal rank, being identified with Brahman. Many striking passages of a similar trend found exclusively in the *Paipp.* describe Brahman as the all-powerful and all-extending source of the universe.

The author in the article has quoted copiously many passages from this newly discovered *Paippalāda* which show many sources of developed philosophical ideas in that work.

Br.V Vol. XXVIII Pts. 1-2, May 1964, pp. 132-45

Bhattacharya, S.

AN EXPOSITION OF THE VEDA

The orthodox position is that the Vedas stand for sacrifice. This view is parochial and one-sided, being based on only one aspect, *viz.*, *Karma-kāṇḍa*, leaving out the other aspect, *viz.*, *jñāna-kāṇḍa*.

According to the *Chāndogya Upaniṣad* (7.1.7), Itihāsa-purāṇa is the fifth Veda. Here itihāsa means the *Mahābhārata*. The term purāṇa stands for the 18 Mahā-purāṇas among which the *Bhāgavata* is the most popular.

The *Bhagavadgītā* and the *Bhāgavata*, revolve round Śrīkṛṣṇa. While the *Gītā* is sung by Lord Śrīkṛṣṇa himself, the *Bhāgavata* is the life of the Lord. While the *Gītā* is the theory, the *Bhāgavata* is the practice. The teachings of the *Gītā* are steeped in Upaniṣadic tradition. For, according to the *Chāndogya* (3.17.6), Kṛṣṇa, son of Devakī, was the disciple of a reputed Vedic sage, Ghora Āṅgirasa. Can the *Bhāgavata*, therefore, give us a total perspective of the Vedas ?

The *Bhāgavata* (*vide* I.1.2) knits the contributions of both the Mīmāṁsaka and the Vedāntin into an integral whole. Other scriptures pale into insignificance before this. Its unique contributions are *dharma* and God, *i.e.*, truth and the means of its realization.

The non-dual consciousness may be put in the hierachical order as Brahman, Paramātman and Bhagavat. Brahman of the Vedas and Upaniṣads has a fourth sub-division, *viz.*, *advaya-jñāna*. These four grades are explained in the *Puruṣa-sūkta* of the *Ṛgveda* (X.90). The *Bhāgavata* following the *Ṛgveda* (I.154.1) says that it is impossible to describe the powers of Viṣṇu who is Brahman of the Vedas descended to the earth. Such descent of the Lord may be universal or personal. So the Vedic concept of Brahman can be said to be elaborated in the *Bhāgavata*.

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Since dedication cannot be directed to impersonal Brahman, the *Bhāgavata*, following the *Śvetāśvatara Upaniṣad* revived the *Puruṣa* and remodelled the cult of dedication under the term *prapatti* or *Śaraṇāgati*. The *Bhāgavata* took the *Ṛgvedic* religion of sacrifice in a new sense, *i.e.*, dedicating oneself to God with one's senses.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 58-63

Chakravarti, A. K.

ṚGVEDER DEVĪ ADITI, (DEVĪ ADITI OF *ṚGVEDA)*

The name of Devī Aditi occurs at several places in the *Ṛgveda Saṁhitā*. She has been worshipped in different forms, such as Ākāśa, Mother Earth, Devamātā, Devivāk and Dākṣāyaṇi. She has also been mentioned as a *ṛṣi*, the author of some hymns. Yāska speaks of Devī Aditi as Devīmātā, occupying the 'first' position among the goddesses of Middle Region (*Nirukta* IV, 22; XI, 22). *Bṛhaddevatā* of Śaunaka gives a detailed account of the birth and life-history of Devi Aditi. In the *sūkta* 18 of IV *maṇḍala*, it has been stated that Indra, having refused to come out of the womb of Aditi, his mother, in normal manner, was rebuked by her. This *sūkta* has been interpreted differently by Sāyaṇa and the *Bṛhaddevatā*, which indicates the existence of difference of interpretation in the past. *Sūkta* no. 72 of X *Maṇḍala* has been composed by Bṛhaspati and according to another view, by Aditi, Dākṣāyani. This *sūkta* refers to the eight sons of Aditi, but they have not been enumerated here. *Sūkta* no. 153 of X *maṇḍala* has been addressed to Indra by *ṛṣi* mothers of Indra, who were 13 in number, including the goddess Aditi. Mention of six Ādityas, *viz.*, Mitra, Aryamā, Varuṇa, Dakṣa, Bhaga and Aṁśa, has been made in the *sūkta* no. 27 of II *maṇḍala*, while *sūkta* no. 119 of IX *maṇḍala* refers to as many as seven Ādityas. The name of Dakṣa, the father of Aditi, occurs in the *Mahābhārata* together with the names of Ādityas. There is a good deal of similarity in the accounts of the *Mahābhārata* and the *Bṛhaddevatā*. Dakṣa has been mentioned in the *Śatapatha Brāhmaṇa* in connection with Dākṣayāna sacrifice. All these evidences indicate that Dakṣa was probably a historical ruler, whose descendents ruled till after the time of Yājñavalkya. That Dakṣa Prajāpati and Dakṣa Pārvatī were two different persons is obvious from the Brāhamaṇas. *Ṛṣi* Kaśyapa has been mentioned as a son-in-law of Dakṣa. He had twelve wives, who gave birth to different classes of beings, *e.g.*, Asura, Gandharva, Uraga, etc. They were not actually beings belonging to different species, but probably human beings adopting different surnames. We come across such names in the *Ṛgveda* itself. The names of Vāsuki of Sarparājñī does not refer to serpents, but to human beings having that title. Nāgas belonged to Kāśyapa clan and they settled in Kaśmīr. Siśunāga probably belonged to this family.

—*Bh. V* Vol. LI Pt. 2 No. 3, February 1964, pp. 411-18

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Chapekar, N. G.
ATRI

Atri has several meanings : (1) It is the name of the progenitor of a family bearing this name, probably the one referred to in *Ṛv* 1.51.3 who lived in the region where nights were of the duration of one hundred days. Possibly the reference to this Atri is in *Ṛv* VIII.42.5 also as the past tense and the adjective *vipra* show. (2) All Atris are his descendants. They held the progenitor in great respect. They worshipped Agni as Atri did, and prayed that the gods may respond to their call as they did in the case of Atri. They aspired to compose efficacious prayers as Atri did. (3) Atri means the Sun. The author does not believe in the legend that Atri was tortured by his enemies, was imprisoned and confined in a black hole. The *Ṛks* VI.50.10 and VII.71.5 possibly refer to the Sun. These *Ṛks* are interpreted by Sāyaṇa and others in accordance with the legend. (4) The root meaning of the word is 'one that devours' (*Ṛv.* I.129.8). (5) In *Ṛv* V.7.8, according to Sāyaṇa, Atri means a beast.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 109-14

Chapekar, N. G.
RĀJAN

The word *Rājan* is derived from the root *Rāj* 'to shine, to glitter'. It is erroneous to attribute the sense of governing to this word as used in the *Ṛgveda.* Considering all the passages wherein this word occurs, it seems that the *rājās* are primarily gods and secondarily all those who are participants in the sacrificial rites intended to propitiate the gods. Unless indisputable proof is forthcoming that there were kings who ruled over people residing in a specified region, we shall not be justified in translating *rājā* as a 'king'.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 219-28

Dubey, Shri Prakash
THE CONCEPT OF *KARMA* IN VEDIC LITERATURE

The earliest form of *karma* doctrine was the belief that the correct utterance of the *mantras* as well as proper performance of sacrificial rituals had the power to produce the desired object. The Vedic conception of *ṛta* anticipates the concept of *karma.* As in nature, so also there is an unchanging order in the moral realm. The law of *karma* emphasises the importance of conduct. The universe is ethically balanced. This principle is a restatement of the scientific law that action and reaction are equal. There are three joints in this; a thing done, doer and consequence. There is also a fourth, *viz.*, the giver of the fruits.

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Vāmadeva and Vasiṣṭha refer to their previous births (*ṚV* IV.26.1; *ṚV* X.88.15). A clear reference to *karma* is available in the *Ṛgveda* (I.164.20). In Saṁhitās *karma* was identified with *ṛta* and Brāhmaṇas with *yajña*. The *Aitareya Brāhmaṇa* refers to a third birth after death. The doctrine of *karma* and its connection with that of transmigration is developed in the *Bṛhadāraṇyaka Upaniṣad*. In the Upaniṣads the word *karma* means moral act, and the result of action, according to Yājñavalkya. In the *Chāndogya* we find the temporal nature of *karma* and an advance towards absolutistic trend.

The Upaniṣadic theory of a two-fold retribution is not self-contradictory, as Deussen thinks. This doctrine of *karma* provides the strongest incentive to moral efforts and saves man from super-naturalism. The knowledge of *Self* uproots those actions that have not matured. Out of the four kinds of *karmas*, the last type, *viz.*, *Aśuklakṛṣṇa* (neither bright nor dark) alone leads to liberation.

In some later works like the *Manusmṛti*, transfer of *karmas* is found. The Law of *karma* is a spiritual law. It should not be confused with hedonistic or juridical theory of reward and punishment. *Karma* is both a bond and a preparation for transcending it. Hence different philosophical systems have accorded a central place to the concept of *karma*.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 105-13

Gangoly, O. C.

THE VEDIC SAGE AGASTYA IN MALAYA

The name Malaya is derived from the word Mālava—a tribe famous in Mālava-deśa. For this suggestion there is an evidence in numismatic records. Winstedt has discussed the antiquities of various sites in Malaya and their connection with India and Indian culture.

But a mild sensation has been created by the recent discovery of a bronze statue, representing a Brāhmaṇa ascetic at a site in Tinkus valley. This statue bears some affinities to the effigies of the Vedic sage Agastya. It has been proved with the help of some inscriptions that Agastya or some descendant of that Vedic sage had founded Śiva temples in Java. Later on, this sage became Śiva-Guru, teaching worship of Śiva in Java. He found some shrines in Cambodia too.

—*MR* Vol CXIV No. 4, October 1963, pp. 285-87

Jani, R. J.

SARAMĀ—PAṆI SAṂVĀDA, *ṚGVEDA* X. 108 (THE DIALOGUE OF SARAMĀ AND PAṆIS, *ṚGVEDA* X. 108)

The *Ṛgvedic* hymn containing the dialogue of Saramā and Paṇis is full of dramatic elements. Saramā is a bitch belonging to the gods. Accord-

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ing to some scholars, Saramā refers to the cyclone or to the dawn. The story of Saramā is also found in the *Jaiminīya Brāhmaṇa*. Even there, the sentences are small and sharp; the language is both simple and dramatic.

—*SPP* Vol. IV No. 1, February 1964, pp. 43–46

Kapadia, B. H.
PAṆIS IN THE *ṚGVEDA*

From the *Ṛgveda* we learn that the Paṇis are wealthy but miserly persons. The Paṇis were merchants in the *Ṛgvedic* times trading in their own country and in foreign lands across the seas which they navigated in their own ships. The Vedic Paṇis appear to be the same as the Phoenicians carrying on trade and going out for voyage. After the expulsion of the Dasyus, the Paṇis who did not subscribe to the tenets of the orthodox Aryans were compelled to leave the *Sapta Sindhu*. Though hated and persecuted by the Vedic Aryans, they probably continued to live in the *Sapta Sindhu* region as long as the route over the sea remained open. Those who remained in the country gradually became incorporated into the Vedic Aryan society and became the ancestors of the *Vaṇiks* of the later times. The Paṇis were past masters in the art of ship-building. Possibly the Colas learnt the art of ship-building from the Paṇis.

—*PO* Vol. XXVII Nos. 1–2, January–April 1962, issued July 1963, pp. 50–60

Pandey, Umesh Chandra
WATER IN THE COSMOGONIC LEGENDS OF VEDIC LITERATURE

According to a legend of the *Śatapatha Brāhmaṇa* XI. 1. 6. 1. ff., there were waters in the beginning; from waters the golden egg was produced, thence Prajāpati, and from him all else. In the *Śatapatha Brāhmaṇa*, XI. 1. 6. 16, too, waters have been considered the most important and first element of nature. In many instances waters are identified with breaths (*Prāṇāḥ*) and all gods. Whatever is thought of to be the highest principle in the Brāhmaṇas is called *Amṛta*. At many places in this Brāhmaṇa, water is said to be the support of the world.

In the *Bṛhadāraṇyaka Upaniṣad* 1.2, truth is the first creation of waters. Brahman is produced by truth and by Brahman, Prajāpati.

According to the *Ṛgveda* X. 129.3, darkness was in the beginning hidden by darkness; indistinguishable, all was water. In *Ṛgveda* I. 164.41,

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the dark She-Bison is said to have fashioned the waters into manifold forms by her rambling. In *Ṛgveda* I. 164.42, the creative process is further attributed to the descending of the flood waters from the Primeval Oceans. According to *Ṛgveda* X. 72.7, the sun was hidden in the Ocean. Waters have been called the great waters or *bṛhatī āpaḥ* in the *Ṛgveda*.

In the *Taittirīya Saṁhitā* V. 6. 4. 2 and VII. 1. 5. 1, it is said that in the beginning there was nothing but the waters. In the Purāṇas also, waters are said to be the first creation.

Curiously enough, in many a cosmogony, water appears as the basal principle. Among the Babylonians the primal element of the universe was water. Similar is the case in the Egyptian legend of creation. Greek cosmogony attributes creation to water and earth which existed in the beginning. According to Thales, too, water was the first principle.

According to the *Viṣṇu Purāṇa* 1. 3. 24, Viṣṇu rests on Śeṣa, the *Ananta* or Infinite one. This, according to Agrawala, expresses the relationship between relative and absolute aspects of Divinity and water is equivalent to all the possibilities of existence, which are withdrawn into their primal source, when dissolution takes place. In terms of modern psychology, this may be compared to the root moisture immanent in everything that exists.

—*Pra.* Vol. IX No. 1, October 1963, pp. 284-88

Ram Gopal

A NON-LEGENDARY INTERPRETATION OF THE *APĀLĀ SŪKTA* (*ṚV* 8.91)

Ṛgvedic hymn VIII, 91, which is traditionally ascribed to Apālā Ātreyī, is one of the enigmatic hymns of that Veda which seems to have fallen into obscurity even prior to the composition of the earlier Brāhmaṇa texts, for instance, the *Śāṭyāyana Brāhmaṇa* and the *Jaiminīya Brāhmaṇa* which contain a strange legend relating to this *sūkta*. The current interpretation of this hymn is based entirely on this legend, which according to the *Śāṭyāyana Brāhmaṇa* quoted in Sāyaṇa's introduction to his commentary on this hymn, runs as follows :

In ancient times, a learned lady (*Brahma-vādini* named Apālā, daughter of Atri, was repudiated by her husband, as she had contracted a skin-disease and was, therefore, regarded as unlucky. In order to get rid of her skin-disease, Apālā performed penances in her father's hermitage for a long time to propitiate Indra. Once she went to the bank of a river with the thought : 'Since *soma* is the favourite beverage of Indra, I will offer

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soma to Indra.' She found a *soma*-stalk on her way back from bath. Picking it up, she chewed it on the way. When she was chewing it, Indra took the sound of her munching teeth for the sound of *soma*-pressing stones and approached her and inquired if the *soma*-juice was being pressed for him. The story proceeds and ultimately Indra made Apālā possessed of skin lustrous like the sun.

The *Jaim. Br.* (1, 220-21) contains a shorter version of this legend with a few important omissions and variations. The version of the legend, as contained in the *Bṛhad-devatā* (6, 99-106), differs considerably from the foregoing versions.

The *Tāṇḍya Mahā-Brāhmaṇa* (9, 2, 14) also contains a similar legend with some variations.

It is obvious that no credence can justifiably be attached to the legend which seeks to explain the Apālā hymn. It would not be quite implausible to hold that the real meaning underlying the hymn had fallen into oblivion, when the legend in question came into vogue, since variant versions of it are narrated to explain this enigmatic hymn. It may be stated in passing that legends and ritual applications of the Vedic hymns often rest on the lack of knowledge of their correct meaning.

If the *Apālā Sūkta* is stripped of its legendary garb and the words occurring in the hymn are interpreted in accordance with their established usage in the *Ṛgveda*, it is possible to arrive at the real meaning underlying the hymn. The main help for the interpretation of the hymn in the present state of our knowledge can be derived from the *Ṛgveda* itself, from the parallel usages of the controversial words occurring in our hymn. Moreover, the interpretation of the hymn should also be in accordance with the principal functions of the rain-god Indra, because the hymn, as pointed out by Śaunaka, belongs to Indra and this traditional view is confirmed by the hymn itself. Since the main function of the *Ṛgvedic* god Indra consists in releasing the blocked waters and digging the course of rivers, it is but natural to hold that the subject-matter of the present hymn is probably concerned with any of these natural phenomena controlled by Indra. Besides, the fact that some important words of this hymn, such as *kanyā, avāyatī, srutā, yatīḥ,* are found associated with the description of rivers in the *Ṛgveda*, lends definite support to the probability that our hymn is also concerned with the description of a river.

In the light of the remarks made above, the writer gives a translation with notes of the present hymn with the object of freeing it from the legendary encumbrance.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 55-72

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Sharma, B. R.
ON SUPARṆA IN THE *ṚGVEDA*

Yāska and Sāyaṇa render *Suparṇa* as *su-patana*, but the derivation is not clear. *Uṇādi* derives *parṇa* from *pṛ*, but the present *Dhātupāṭha*, which notes three *pr-'s* and two *pr-'s* cannot support the sense *patana* for *parṇa*.

One may assume that there was a root √*pṛ*- or √*pr*- the first meaning to fly, to waft, to move swiftly in the sky, from which the Vedic *parṇa* is derived. Modern scholars take *suparṇá* as 'strong-winged'. In the *Ṛv* √*pat* in used to mean 'to fly' (*pátantaḥ*). But Sāyaṇa consistently explains *parṇa* as *patana*. This is supported by Vedic passages too.

The author has tried to trace the palaeo-etymology of *suparṇá* by looking at the cognate languages. Vedic *Spṛ* which, according to the *Dhātupāṭha* means *prītī-calanayoḥ* might have lost its initial sibilant. **Sparṇá*- may be simplified as *parṇá*- or with an anaptyxis -*u*- inserted in between the initial conjunct *sp*-, may become *suparṇá* of Lithuanian *Sparṇá*. This is similar to *meru* and *sumeru* from **Smeru*.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 1-4

Upadhyaya, S. A.
HYMNS TO THE ṚBHUS IN THE *ṚGVEDA*

The following hymns to the Ṛbhus are translated into English and briefly annotated : I.20 ; 110-111 ; 161 ; III.60; IV.33-37 ; VII.48. The annotation is based on all the existing material on *Ṛgvedic* studies, the works of Sāyaṇa, Oldenberg, Geldner, Renou and Velankar in particular. Details of the different deeds of the Ṛbhus are not discussed here, as they will be presented in a separate article.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 63-79

Varahadapande, N. R.
VEDĀNCĀ KALA (THE DATE OF THE VEDAS)

The author, while discussing the date of the Vedas, criticises Max Müller's view of 1200 B. C. on the basis of a Hittite inscription, found in Asia Minor, proving a long tradition of the worship of Mitra, Varuṇa, etc., there from before 1400 B. C.

The author then enters into certain astronomical discussions on *Ayanānta* and *Sampatabindu* for the purpose of arriving at a certain definite date of the Vedas.

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Further he takes into consideration astronomical data from *Vedāṅga-Jyotiṣa*, *Maitrāyaṇi Upaniṣad*, *Kauṣītaki*, *Śatapatha* and *Taittirīya Brāhmaṇas*. The discussion is absolutely astronomical and highly technical. He arrives at the following conclusions :

1. That the age of the earliest hymns of *Ṛgveda* is 6000 B. C.,
2. that of the latest hymns is 4500 B. C.,
3. that of the Brāhmaṇas is 3000 B. C.,
4. that of the Upaniṣads is 2000 B. C. and
5. that of Vedāṅgas is 1400 B. C.

—*Nav.* Vol. 17 Pt. 1, October 1963, pp. 47-49 ;
Vol. 17 Pt. 2, November 1963, pp. 56-59

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REVIEWS

CRITIQUE OF INDIAN REALISM By Dr. Dharmendra Nath Shastri, Agra University, Agra, 1964. Pp. 562. Rs. 35.

The book under review is unique in several ways. Generally books on Indian Philosophy are either the exposition of the original texts or critical interpretations of just cross sections of philosophical systems. In this book we get the critical evaluation of the Nyāya-Vaiśeṣika system on the back-ground of wider and more comprehensive canvas. The scope of such works is bound to be nebulous; however, the author has rendered clarity and lucidity to his work, the aim being "a comparative study of the Nyāya-Vaiśeṣika system with metaphysics of the Dignāga school". The author presents it as a complementary volume to Stcherbatsky's *Buddhist Logic*, on the ground that both these works are a comparative study of the Buddhist and Nyāya-Vaiśeṣika systems and that for the understanding of the latter, a knowledge of the former is essential. The learned author is justified to a large extent in this approach of his. This is equally true of Dignāga school for whose understanding one should study Nyāya-Vaiśeṣika philosophy. This is what Stcherbatsky did. When the author observes that Stcherbatsky's work is not generally quoted as an important book for a fuller appreciation of the Nyāya-Vaiśeṣika system, it is not without truth. Both these works, the author's present work and Stcherbatsky's *Buddhist Logic* are therefore to be studied for a fuller appreciation of the Nyāya-Vaiśeṣika as well as Dignāga school.

Enough material is provided in this book to substantiate as to how the Nyāya-Vaiśeṣika school gradually promoted its metaphysics in the light of the criticisms of Buddhist logicians. The author's classification of these distinct periods of development in the history of Nyāya-Vaiśeṣika philosophy, namely, (i) the Pre-Dignāga period, (ii) the period of conflict with Dignāga school and (iii) the post-Buddhist period, is justifiable. The Navya-Nyāya is a post Buddhist development. Its chief aim on the metaphysical side is to establish the seven categories of Nyāya-Vaiśeṣika system. How can it be entirely free from metaphysical considerations? If so, the author's contention that the post Buddhist period attained no significant progress in metaphysics is only partially justifiable.

A discussion on the use of the word *Realism* in metaphysics and its application to the context is appreciable. The author employs it by way of drawing our attention pointedly to the diametrically opposed views of Nyāya-Vaiśeṣika and the Buddhist school and to point out the benefit of studying the one in comparison to the other. This helps the author to explain the aspects of Dignāga's contribution in the development of Nyāya-Vaiśeṣika. The

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categories of the Nyāya-Vaiśeṣikas are the concepts where the Buddhists made the Nyāya-Vaiśeṣika philosopher feel their existence; the implication of the conclusions of the Nyāya-Vaiśeṣika is not altogether different from the Buddhist position (p. 153). Besides, the author locates the ontological position of the realist schools in Indian philosophy like that of Sāṁkhya, Pūrva-Mīmāṁsā and Dvaita with a view to understanding them as contrasted with the Buddhist schools including the Vaibhāṣika and the Sautrāntika. Here the author is at pains to convince and to correct the scholars that the above-mentioned two Buddhist schools are by no means realistic, which can well be a subject for basic research. In addition to this, the author's historical survey on the Nyāya-Vaiśeṣika literature is useful. I wish to add that the author could contend himself merely by indicating 'Post-Buddhist period' and restraining himself from further explaining this period as the 'period of decadence'.

Chapter V presents a good introduction to the title of the book. Similarly, the following chapters except the last two, make a systematic approach dealing with each of the seven categories of the Nyāya-Vaiśeṣikas. Herein we find the application of the author's point of view. He presents the different categories of the Nyāya-Vaiśeṣikas chiefly as categories of Being. After elucidating the Nyāya-Vaiśeṣika conclusions on the categories, the author tries to unfold certain implications thereof in order to bring about that the Nyāya-Vaiśeṣika thought comes closer to the Buddhist conclusions to which it was originally opposed. To this effect, he refers to *Daśapadārthaśāstra* belonging to the pre-Buddhist period (p. 84), and shows how fundamentally Vaiśeṣika and the Buddhist were similar in their basic concepts, and that one was the logical corollary of the other. By this the author enables us to understand that there was a time when metaphysicians of different schools had the spirit of grasping the basic philosophic problems and could achieve something, which we may choose to call progress, by their honest intellectual endeavour. One may have a dispute on what is progress. But one will have to accept the intellectual fervour present in those days.

In his defence of substance, the author has ably brought to bear the significant contribution that reality by implication is fleeting even in the Nyāya-Vaiśeṣika theory of the concept of substance. All the chief representatives of the Nyāya-Vaiśeṣika school like Gotama, Kaṇāda, Praśastapāda, Uddyotakara, Vācaspatimiśra, Śrīdhara and Jayanta are quoted aptly for their defence of substance and to prove the reality of atoms and the untenability of the reality as evanescence. On the Buddhists side, Vasubandhu, Ratnakīrti, Śāntarakṣita, Kamalaśīla, Dignāga and Stcherbatsky are cited to defend their theory of evanescence to the effect how it helped the Nyāya-Vaiśeṣika thinkers to reformulate their theory of atoms, their theory of causation and their concept of Universals. The metaphysical notion of reality is thus brought about in the following : "To the

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Buddhists reality is the efficient moment of a thing which comes about only at one particular time.....To a realist.....reality means to be endowed with the Universal called 'existence' (*sattā*). There is, therefore according to him, no contradiction in holding the duration of reality to be extending to several moments. To the Buddhists, however, evanescence is implied in the very nature of reality" (p. 191). To fortify the Buddhist position that *evanescence is implied in the notion of existence*, as opposed to Jayanta's assertion 'that the object is of enduring nature' (p. 233), the author now takes up the question of causality and points out that the existence of entity is identical with its causality. Here the author also presents the different theories of causation in Indian thought. He critically evaluates the Nyāya-Vaiśeṣika theory of causation.

In the following chapters, the author draws a clear picture of the extreme divergence of views between the Nyāya-Vaiśeṣika and the Buddhists with regard to the categories—Quality, Movement and Universal, Relation and Non-existence. One could not help understand better when diametrically opposed views are treated together. The treatment is more pronounced in 'Sāmānya and Apoha'. In short, the author has succeeded in showing that Nyāya-Vaiśeṣika philosophy fortified itself in the extreme form of Realism when it was face to face with Buddhism which is anything but realism. The author thus gives an interesting account of the Nyāya-Vaiśeṣika philophy—its aversion to anything mental and its outright empirical approach even in the most abstract forms of thinking.

There is in the book a striking note that "although according to the Nyāya-Vaiśeṣika all the objects coming under the categories and their subdivisions possess objectivity and reality, it appears that there are different levels or gradations of reality" (p. 152). The author makes use of this discovery very skillfully in establishing his point of view.

The last but one chapter however is not in resonance with the earlier ones. It is difficult to follow the author's point of view when he refers to 'epistemology as adopted to realism'. Whether the author draws a hard and fast line between epistemology and ontology or they are one and the same needs further clarification. As it is, their relevance is not quite clear to the subject dealt in the preceeding chapters. We also wish the author had discussed elaborately along with *Nirvikalpa* and *Savikalpa* the concept of *Vikalpa* too. The distinction between *Vikalpa* and reality is partly related to *Savikalpa*, as Patañjali in *Yoga-sūtra* defines it as '*Śabdajñānānupātī vastu-śūnya vikalpaḥ*'. In knowledge process if two elements—the element of Noumenon and the element of *Vikalpa* are not accepted, *Savikalpa* knowledge could not be thought of. It appears that the notions of *Nirvikalpaka* and *Savikalpaka* atleast in a crude form were present in times earlier than Dignāga. It may perhaps be of Buddhist origin. But it was neither the discovery of Trilocana as Keith thought, nor the discovery

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of Dignāga as the learned author propounds. Similarly the author's contention that the introduction of *Abhāva* as the seventh category was a contribution of Uddyotakara is also doubtful. For in all probability the unification of Nyāya-Vaiśeṣika school had not taken place at the time of Uddyotakara who still followed the categories or *padārthas* given by Akṣapāda. He has certainly discussed *Abhāva.* But discussing *Abhāva* is one thing ; accepting it as a category is another. Even *Vaiśeṣika-Sūtras* and *Prāśastapāda Bhāṣya* discuss it. But it by no means follows that they accepted it as a *padārtha.* At any rate the author has not succeeded in dispelling from our mind the notion that *Abhāva* as a category was introduced by Śrīdhara.

Apart from such minor deviations, there is no doubt that by writing this book, the author has created a rightful place for himself in the world of scholarship. I unreservedly congratulate the author for this very important work and expect to have more such works in the future.

S. S. BARLINGAY

POLITICAL AND SOCIAL MOVEMENTS IN ANCIENT PANJAB
By Dr. Buddha Prakash, Motilal Banarsidass, Delhi, Patna, Varanasi. 1964. Pp. XI, 276. Rs. 15.

Political and Social Movements in Ancient India By Dr. Buddha Prakash is one of the most interesting and thought-provoking publications on Ancient Indian History and perhaps the first to study the history of the Panjab in its right perspective.

Chapter I of the book deals with the Geography and Strategy of the land. It has borne the brunt of foreign invasions much oftener than the Madhyadeśa, and through its passes in the northwest numerous tribes have poured into it from times immemorial and mingled with its earlier inhabitants. Thus, as the author remarks, the Panjab has developed a culture which is characterised "by an assimilative spirit, resilient outlook, bellicose temperament, practical standpoint, independent tendency and a somewhat liberal bent of mind."

The chapters that follow develop this theme. Chapter II entitled "The Era of Aryan Invasions" begins with an account of Pre-Harappan and Harappan cultures. It reviews the various theories regarding the date and route of the Aryan invasions and concludes that "the ochre-coloured ware, painted grey ware and black-on-red ware represent different tribal cultures, which came to northern India in cir. 1700-1600, 1200-1100 and 900-800 B.C. respectively." The conclusion appears reasonable. But the whole-hearted acceptance of the author's views that Indra was the symbol of a later wave of Aryan invaders and that Vṛtra was not only the symbol of the Dasyus and Asuras but was the lord of the Saptasindhu and priestking

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of the Harappans requires more substantial evidence than he has been able to adduce so far. None, no doubt, would dispute his view that later Vedic culture was the product of not only Aryan but also non-Aryan thought, though it may not be easy to fix the exact proportion of their contribution and say that this much alone was Aryan and the rest non-Aryan.

Chapter III deals with "The Fusion of Indo-Iranian Tribes in the Vedic Age". The author is of the view that the *Daśarājña* battle represents the phase of a struggle between Aryans settled earlier in the Panjab and later migrants from Iran and Bactria. Later on, however, the rival clans of the Purus and Bharatas coalesced to form the Kurus. This was the period of the glory of Gandhāra, Kekaya, Madra and Uśinara.

Chapter IV takes up the problem of "The Fall of the Kurus and the Genesis of the Mahābhārata." The author's view that Arjuna was the symbol of the Śakas, Bhīma of the Vṛkas, Yudhiṣṭhira of the Yaudheyas, and Nakula and Sahadeva of the Madras deserves careful consideration by the students of the *Mahābhārata*, for on its acceptance or non-acceptance would depend their agreement or disagreement with the author's contention that the *Mahābhārata* is a record of the Scytho-Iranian invasions of India in the ninth century B. C.

Chapter V is entitled "The Era of Foreign Invasions and Imperial Movements". The Bāhlikas are shown to have advanced in the west and settled in Saurāṣṭra. Modern Bhallar, Bhalerāh, Bhallā, Behl and Bhalkā are said to represent these people. Following the Bāhlika intrusion, Gandhāra made a bid to establish its supremacy over the north-west, and during this period Takṣaśilā grew into an important seat of learning and education. This growth was arrested by the expansion of the Achaemenians. But by the time Alexander reached India, the Persian dominion in India had disappeared. The author's attempt, however, to make us think of Poros as a much greater king than he has so far been believed to be and his identification with Fur who went to the help of Darius against Alexander, is not very convincing.

A good account of the political condition of India on the eve of the Macedonian invasion is followed by the description of the invasion itself. But the reconstruction of the story is on extremely unorthodox lines. Poros and Alexander are said to have met each other on a footing of equality. Meroes who persuaded Poros to go to Alexander in response to his invitation is identified with Chandragupta; and Poros himself is regarded as Parvataka of the *Mudrārākṣasa*. Chandragupta, moreover, is said to have entered into a treaty with Alexander. This part of the book, we fear, has to be regarded as extremely speculative. But we agree with him regarding his estimate of Alexander's invasion, and his discussion proves conclusively

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the fact that Kauṭilya was considerably influenced "by the customs, practices and laws of the tribes and communities of the Panjab, where Persian influences were also at work."

Chapter VI is an excellent summary of the social changes that the Panjāb underwent from the Vedic Age up to the end of the Mauryan Period. Once the land of the orthodox, it had "with the passage of time become the scene of a social and cultural hotch-potch, to which the incessant streams of foreign intruders provided its formative elements." Out of this issued a new social structure which with new elements imbibed from the immigrant Asiatic people detracted on the one hand "from the conservative codes of life evolved from the sedate and puritan people of Āryāvarta" and developing "an elastic and resilient frame of mind" matured "a wide *weltenschaung* of expansion and toleration, on the other."

We must be thankful to Dr. Buddha Prakash for this brilliantly written book. Even if there be any imperfection in it, we can join Kālidāsa in saying.

Eko hi doṣo guṇa-sannipāte
nimajjatīndoḥ kiraṇeṣvivāṅkaḥ

DASHARATHA SHARMA

INDIA AND THE WORLD By Dr. Buddha Prakash, Visheshvaranand Vedic Research Institute, Hoshiarpur. 1964. Pp. X+292. Rs. 20.

'India and the World' is a great theme and only a scholar with a sound knowledge of standard works of history and geography, the ancient epics of the East and modern research work by savants in many languages of the East and the West, can do justice to this vast subject. The author has got the requisite qualifications in an unusual degree and has made due use of them in the present work.

He has struck the key-note of India's relations with the outside world at the very beginning. These relations were cultural, not political. There was no imperialism in the cultural sway wielded by Indian cults, art and literature over vast regions in South-east Asia, Central Asia and other more remote climes. Indeed, this cultural conquest, without the backing of imperialistic expansion, is a rare phenomenon in history. Perhaps Greek cultural influence over Rome and Persian intellectual dominance in the Arab world are the only other instances of this type. Indeed, China, so near to South-East Asia, could not boast of such a cultural conquest over this region mainly because her approach towards it was imperialistic. Only North Vietnam was conquered and occupied by her. But North Vietnam too shook off the Chinese yoke later on,

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though she retained much of the Chinese administrative and social traditions.

An apt quotation from Arnold Toynbee by the author stresses this point. "Politics is one of the more superficial of man's activities. Religion cuts deeper, and, at the religious level, India has not been a recipient; she has been a giver." Indeed, India gave not only religion but also her literature and arts to her neighbours and these gifts proved to be much more durable than mere political influence.

Recently a few Dutch scholars have been holding views different from those held by veterans like Kern, Krom and Coedès. These younger writers are of the opinion that Indian merchants, priests, scholars and artisans did not play such an important role in the 'Indianisation' of Indo-China and Indonesia. The main role in this process was played by the South-East Asians themselves. They went as traders, pilgrims and students to important Indian centres of commerce, learning and religion and on their return spread among their countrymen the knowledge they had acquired. Their arguments fail to convince those who would carefully study with an unbiased mind the evidence of archaeological discoveries and the information obtained from Chinese sources. One scholar of this group goes to the extreme when he dismisses the Pararaton and Nagarakritagama as worthless as historical accounts of Majapahit (Vilvatika) the last great Hindu empire of Indonesia. One purpose at least is served by this extreme view : The far-flung boundaries of the Majapahit empire, which President Soekarno today wishes to hold up as the blue-print for his conception of Indonesia (embracing Borneo, New Guinea, etc. in the South Seas), can be dismissed as mere myth if these contemporary accounts of this Sea Power can be rejected as works of fiction.

Dr. Buddha Prakasha's account of the controversial question of the Shailendras is detailed and up-to-date based as it is on many different sources old and new. Perhaps Mrs. Satyavati Suleiman (Cultural Secretary of the Indonesian Embassy) has correctly answered the oft-repeated question 'What was the relation between the Shailendra dynasty and the Shrivijaya Kingdom'? In her pamphlet 'Women in Indonesia', published by the Cultural Section of the Indonesian Embassy, she suggests that the last Shailendra prince, Balaputra, married a Shrivijaya princess. Soon after he lost his Javanese territory and had to settle down in Shrivijaya (Palembang in Sumatra) as the Shailendra monarch of Shrivijaya. His sister had married one of the descendants of the old Hindu dynasty of Sanjaya in Central Java and this prince restored the Shaiva Kingdom of his ancestors by driving out the Buddhist Shailendras from Javanese soil.

As regards Cambodia, the author's comments on the 'Kings of the Mountains '(*pravata-bhūpāla*) and the title Shailādhipa (apparently pertaining to a high ecclesiastical post) strengthens Prof. Coedès' theory about

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the origin of the Shailendra Dynasty of Indonesia. The Shailendras, who came to occupy the throne of Shrivijaya by marriage or by some other right of succession, were according to this theory, an offshoot of the family of the kings of Fu-nan (Vrah Phnom—Sacred Hill) who were ousted from Combodia by the warlike rulers of Kamboja.

The chapters dealing with the geographical details in the Purāṇas and in the *Rāmāyaṇa* show the author's erudition and skill in interpretation. The chapters on Pŭrṇadvīpa, Pārasīkadvīpa and Rākshasadvīpa are the best from this point of view. The account of Shākadvīpa is rather too long and one loses the thread of narrative in going through the details about the Central Asian tribes.

The identification of Pūrvavideha (Yunnan) and the passages in the last chapter on the Dead Sea Scrolls and the 'Upaniṣads in Rome' would strike the reader as most interesting contributions to his knowledge of India's relations with the outside world.

B. R. CHATTERJI

INDIAN ARCHÆOLOGY SINCE INDEPENDENCE By B. B. Lal. Motilal Banarasidass, Delhi, Patna, Varanasi. 1964. Pp. 107. Rs. 15.

Since 1947, the year of Independence, the archaeological researches in India have been making rapid progress. Various agencies, notably the Archaeological Survey of India, State Archaeological departments and Universities have been carrying on excavations and explorations in different regions of the country. As a consequence, the picture of India's past that has now emerged is remarkably fascinating. Much fresh light has been shed during these years on the stone ages, the proto-history and the historical archaeology of India. Many a gap in India's past story is gradually being filled up. Some of the recent discoveries are thrilling indeed. Mention may be made of the interesting middle stone age tools from Madhya Pradesh; the pre-Harappan relics from Kalibangan; fresh light on the Harappan culture from excavations at Lothal, Rupar and Kalibangan; knowledge about the early pit-dwellers of Kashmir and the discovery of a mud defence wall constructed by the Chalcolithic people at Eran (Madhya Pradesh). The field of historical archaeology has not been less rewarded. Antiquities in the form of inscriptions, coins, sculptures, terracottas, metals and the like have thrown welcome light on various periods of Indian history.

Shri B. B. Lal has presented this study of Indian archaeology in a lucid form. Besides the outstanding discoveries made in the recent years he has dealt with the conservation and preservation of antiquities and monuments, museums and exhibitions. An account of India's great role

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in the Nubian salvage and our active co-operation with some of our neighbours, such as Nepal, Afghanistan and Indonesia, in matters pertaining to archaeology, is given in the book. Some of the recent projects undertaken by the Archaeological Survey of India are also mentioned. The book is profusely illustrated. The glossary of technical terms, the bibliography, a map of India showing principal sites, explored and excavated, and a chart indicating Carbon-14 datings of Proto-historic cultures of Indo-Pakistan subcontinent appended to the book add to its value. The publication will prove useful both to the scholar and the general public interested in archaeology.

K. D. BAJPAI

ŚŪDRAS IN MANU By Chitra Tiwari. Motilal Banarsidas, Delhi, Patna, Varanasi, 1963. Pp. 102. Rs. 10.

Śūdras in Manu is a piece of research by Chitra Tiwari which claims to study for the first time and in one place, the Śūdras and allied castes as envisaged in the *Manusmṛti*.

Chapter I is the Introduction which discusses the scope and extent of the dissertation and explains why of all the ancient Smṛtis, *Manusmṛti* has been chosen for this sort of study. Besides the original text of Manu, the authoress has utilised numerous commentaries and glosses of Manu, especially *Kullukabhaṭṭa's Manvārthamuktāvalīsaṁvalitā* making her work fully documented. It would have been more thought provoking, if an attempt were made to account for the later commentators' differences with, and departures from, Manu in a more searching manner.

Chapter II discusses the origin of the Śūdras. However, the conclusion of the authoress that the Śūdras belonging to the original and the same stock as the twice-born, were degraded to their accepted position as a result of class-war needs more convincing evidence.

Chapter III entitled 'Śūdras' is a thorough discussion, on the types, duties and professions of the Śūdras, which generally follows the traditional account. The authoress has competently discussed the various aspects of the inequitable and discriminating legislation against the Śūdras, but has only casually hinted at the impracticability of at least a part of this legislation being enforced rigorously or even earnestly.

Chapter IV discusses the Social and Economic Status' of the Śūdras. One cannot but feel impressed by the elaborateness of the discussion. The revolutionary impact of the foreign invaders many of whom started settling down in India and began to be brought, at least theoretically, within the campus of the caste system was bound to slacken the rigours of that

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system in favour of the Śūdras. This as well as the sub-current of resistance and revolt, the faint references of which are available even in the vast Brāhmaṇical literature, should also have been studied more searchingly as having an important bearing on the subject.

Chapter V deals with the 'Legal Status' of the Śūdras with the thoroughness of the authoress that marks her other chapters. No one can seriously challenge the view of the authoress that what grossly strikes a reader of the Code of Manu 'is discrimination in law, distinction of caste and creed in the award of punishments and penalties and difference in the measure and extent of the punishment.'

Chapter VI takes up the problem of the 'Mixed Castes and the Untouchables' with minute details most of which were merely of theoretical interest.

Chapter VII is the 'Conclusion' of the dissertation.

In spite of some hasty conclusions and at times even absence of broad historical perspective, the authoress has acquitted herself considerably well in marchalling the vast data on the subject and presenting it in a compact and easily readable account.

Notwithstanding the use of intemperate language, probably born of righteous indignation, on certain occasion, the style of the authoress is at once clear and effective.

V. C. PANDEY

RŪPAMAṆḌANA By Sutradharamandana. Edited by Balaram Shrivastava. Motilal Banarasidass, Delhi, Patna, Varanasi. Samvat 2021. Pp. 230. Rs. 6.

Shri Balaram Shrivastava has done a distinct service to the study of old Indian Iconography by bringing out the present edition of *Rūpamaṇḍana* which carries with it a learned introduction of 103 pages as also the Hindi rendering of the verses of the work. The beauty about the present work is that it is the first really critical edition. The earlier edition by Upendra Mohan Samkhyatirtha was published in 1936 as an appendix to the *Devatā-mūrti-prakaraṇa*. The earlier editor had based his edition only on just one manuscript. So his edition had left much to be desired. The present editor has gone further, has utilized the manuscripts of the work as preserved in the Sarasvati Bhawan Library, Varanasi and the Asiatic Society of Bengal, Calcutta. But by far his contribution in the present critical edition lies in arriving at the correct text of the work by following the comparative method. He has shown it conclusively that a very large portion of the *Rūpamaṇḍana* is either a quote from the earlier work *Aparājitapṛcchā* or merely a paraphrase of it. He has also taken help in

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the preparation of the present edition from other earlier works such as the *Matśyapurāṇa*, the *Viṣṇudharmottara-purāṇa* and the *Mānasollāsa*. This would suffice to give us the idea of the tremendous industry involved in the preparation of the present edition.

The *Rūpamaṇḍana* occupies an important place in the literature on Hindu Iconography. It is unfortunate really that the tradition of old art almost died out in the middle ages and the literature on it came to suffer neglect. In the present century, however, it is being revived. A number of scholars have dedicated themselves to the study of it. The present edition of the *Rūpamaṇḍana*, therefore, is very useful from this point of view, more so, because the *Rūpamaṇḍana* incorporates within itself the earlier art tradition and so is a very welcome addition to the old literature on Iconography.

In the learned introduction to the work the editor has done well to give as many as thirtythree tables which give the reader a complete idea of the complexion, the carriage, the weapons, etc., of the deities or *grahas*. These tables are not only based on the *Rūpamaṇḍana* alone ; they are based on, as is clear from table No. 10, on the *Viṣṇudharmottara-purāṇa*, *Mānasollāsa* and the *Agnipurāṇa* too. The editor has also given us the figures of images as on p. 33 (Introduction) with all the necessary details. It is these which heighten the importance of the work and show the intimate knowledge of Iconography on the part of the editor. The above discussion will give us the following points :

(1) The present is the really critical edition of the work which has been prepared with the help of more than one manuscript with the result that the readings have improved here distinctly.

(2) The learned introduction is characterized by depth and profundity of learning. The author has employed with considerable success the comparative method. His analysis of the text of the work in the light of the text on Iconography as found in *Aparājita-pṛcchā*, *Viṣṇudharmottara-purāṇa*, *Agnipurāṇa* and *Mānasollāsa* shows the vast labour and industry gone into the preparation of the present edition.

(3) The Hindi rendering of the verses in the text is simple and lucid throughout and specially welcome when the text happens to be a highly technical one.

(4) The present work is a welcome addition to the steadily growing literature on Indian Iconography and the author deserves congratulations of all those who are interested in this science.

SATYA VRAT

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I, Buddha Prakash, Director, Institute of Indic Studies, Kurukshetra University, hereby declare that the particulars given above are true to the best of my knowledge and belief.

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